

TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLII., No. 1,089.

NEW YORK: SATURDAY, NOVEMBER 4, 1899.

PRICE TEN CENTS.



THE MATINEE GIRL.

Alice Nielsen's new posters are about the prettiest that have been in town since I've been taking notice. They represent a nice clean little girl with her hair brushed back from a forehead "broad and low," as Laura Jean would say, nice eyes and a kissable mouth.

If she is as nice as she looks I imagine the chappies will experience some genuine heart throbs. She looks just a little bit like Edna May, who has the London Johnnies, including "the best families," at her feet.

Those peachy pinafore little girls are very fetching. The only trouble is they get spoiled early in the game and begin to "put on side," as Marie Studholme would say.

When a girl gets so she doesn't know how many diamond rings she has, she acquires a blasé look and an "I-don't-really-have-to-work-you-know" air that takes every bit of charm away from her.

When I see a girl starting out on a stage career with everything looking rosy for her I always feel grandmotherly. I want to give her some good advice about keeping her head on straight.

Miss Nielsen is a genuinely pretty, genuinely young woman, and while I haven't seen her act or heard her sing I've read of her success, and hope she will always be as girly-girly as her posters, in her "art" as well as in her personality.

The unnatural theatrical lithograph has received its knock-out blow. I think it was that poster of Mr. Fitzsimmons that acted as the chance blow that almost killed the too beautiful lithographs that our actors used to delight in.

I have one of the Fitzsimmons posters, and it is one of the proudest of my possessions. It represents the great pugilist with a look of satisfied benevolence, wearing immaculate evening dress with a cape coat carelessly thrown over one arm and a locket and chain resembling an anchor cable draped over his solar plexus.

Over the picture is the name of the champion in large black letters, and under it in letters almost equally large and black is printed the "Church of the Holy Reformation."

In small print elsewhere you may read that the pugilist is going to box at an exhibition in aid of the church. But that doesn't count, really.

Whenever I feel blue or gloomy about life and its responsibilities I go in and look at that poster and get gay. It's funnier than *Puck* and *Judge*. It's the funniest thing that ever happened. I've been offered everything for it, but I'd not part with it for a diamond "tarara." It is my gloom destroyer.

I can remember when our fences used to be plastered with hideous posters of unnatural pink girls, the "Mud Sisters," or the renowned comic vocalists, "Dottie and Tottie Tighdits."

But it is all over now, thank goodness. The same wave of æsthetic reform that banished the parlor stove drove these monstrosities from our fences. Then we began to get beautiful actors—fully dressed, it is true—but altogether too sweetly pretty for real life. There was Chauncey and Andy and Southern represented with soulful velvet eyes, and Robert Hilliard—oh, so devilish!—haughty Hackett, yes, and John Drew looking off into the distance as though he saw a pie somewhere on the sunset's purple rim.

We Matinee girls all but left home during their era. As for me, I began to talk to myself and count my fingers. Any number of us wrote notes asking for spare hours in lives à la *Elis de Wolfe*. It was up to us.

Now we are getting down to cold type, and it's so much nicer; more artistic, dignified, and in so much better taste. A collection of these beautiful actor posters will be among the curiosities ten years from now.

Weber and Fields have started a little scrap book of their own now. When I thought of what the "cozy music hall"—that's what the critics always call it—would be without the ever beautiful Ross and his tight fitting boots I became sad and melancholy.

"Ach Himmel!" I said, "Vot a pityful! Vot a pityful! Such an angerness between oldt college chumps! Who could have expectationed such forgetfulness!"

Then I heard they had made up. The most beautiful man in New York was saved from the horrible fate of chasing potato bugs on a Jersey farm for the rest of his existence, and Weber and Fields felt that they could face life again. They say there were tears in Bonnie Maguire's blue eyes, and a break in Peter Dalley's voice the night that Ross didn't appear.

We girls aren't the only ones who have spats with each other, and say we aren't going to play. There are others.

The Matinee Girl is going to have a beautiful bulldog presented to her by one of the most eminent and distinguished dramatic critics in New York. Isn't that nice?

He said so, and of course a true gentleman always keeps his word. Wishing to know something about the dog the Matinee Girl wrote to Mr. Robert Mayhew, an English chappie, who knows more about dogs than any man on earth.

This is what he said: "Bull pups, in the language of the schoolbook, are embryo bulldogs ranging from the bib and tucker stage—from six weeks to three months old—to the throes of teething—from four to seven months—and then to the time when hours are spent at the looking glass to see how the mustache is developing. This lasts to about sixteen months, when the cares of manhood can be shouldered."

"You ask what are the principal and most deplorable breeds. A bulldog is a breed *en genere*. Of course there are strains, such as specimens that are descendants of a dog named 'Sancho Panza'; others that go back to 'Champion British Monarch,' or to 'Champion Rustic King'; and most of these are branches of a dog named 'Sheffield Cut,' who was responsible for the majority of the bulldogs of the present day."

"A bulldog's distinguishing characteristics are extreme stupidity, a highly nervous organization, a heart bigger than the body, an intensely generous disposition, and a mind incapable of a mean thought. A bulldog loves from the tip of his blunt nose to the extreme point of his twisted tail and to the ends of his toe nails. He also hates in the same unreserved manner. In all his actions there is no half measure. His kind is no slumbering trifle, but a display of affection, which, were it after the manner of bipeds, would result in a bang louder than a door knocker."

It's worth being a dog to have anything as nice as that written about one, isn't it? That's the kind of a dog the Matinee Girl is going to have.

Ella Starr, whom everybody knows as "Starry," a rampart club woman, member of the P. W. L., the Twelfth Night and the Fandool clubs, has written a sketch for Amelia Somerville that is a corker.

There was such a popular girl that she used to have about seventeen different receptions and things to go to every evening. She had no nights off. She would run in and see one about half after midnight, and would say:

"I can only stay a minute, Matty; I am off to a waltz party at May Robson's" or "a bun-scramble at Alice Fisher's."

This was the way in which she spent the hours that people usually consecrate to sleep. You can stand a certain amount of that sort of thing, but it isn't true what Arthur Brisbane says, that you can do without any.

So "Starry" became very ill, and was ill for a long time, and then sat up in a becoming kimono and lived on jellies and violets and potted plants for a while.

But there are some of us you can't kill. And



when I met "Starry" on Broadway the other day she told me all about her new sketch, "The Poster Girl."

It's about a poor artist who has drawn a beautiful poster girl, crowned with roses and dressed in the very latest fashion.

He can't sell it, of course. It's too good. And he is starving in the good old-fashioned way.

And as there's nothing doing he decides to fall asleep. Then he dreams that the beautiful poster girl steps from the frame and comforts him as only a poster girl can.

Better than that, she goes to the cupboard—I think an ice box would be more realistic myself—and brings out blue points, and canvas back, and celery with mayonnaise and frankfurters, and a small bottle.

They have a lovely time. Then he wakes up. It's all a meanly dream. The jolly girl who talked in epigrams and did a song and dance and charmed away his loneliness is up on the wall smiling as though nothing had happened.

Then in comes an editor—one of the rare sort that knows a good thing when he sees it—and buys it for a princely sum. And the hand plays! Of course this would never happen in a thousand years. In real life the artist would have to take a sandbag out with him before he could sell it. I suppose it wouldn't do to end it that way.

Two of the loveliest Julias that ever happened are on Broadway now—she of the feverish cheeks (see last year's poster), and her of the dimpled chin.

Neither great. Simply lovely. After all, that's all that counts. One wedded to her art, and the other to a millionaire.

If Josephine had worn the gowns that Miss Arthur trails about the stage as though snakes grew on lampposts, Napoleon never would have divorced her. He would have bought her a theatre to play with.

And if Barbara Frietich had been a girl like Julia Marlowe, Stonewall Jackson would have taken off his hat and given up the game right off without any more trouble.

Some day soon, some bright young playwright will write a play with a Mind Wave in it. We are tired of the tobacco of French farce that we're been getting. We are tired of the pure wholesome plays with real cows on the stage. And we are even tired of the hero in boots and spurs and plumes, and the problem play, and the wicked lady play, and all the others.

But the Mind Wave is new, and if properly worked out it ought to be a thriller. The mys-

tery of souls signalling through space, through time to eternity—held by the mystical silver line—from one brain to another, this theme could be made more interesting, more awful, more romantic or more funny than anything we have been getting of late.

It could be Coriollesque and in the clouds, dealing with other worlds and other people, or it could be brought up to the present, to Broadway and Fifth Avenue and the Bowery. Fancy the comic opera that could be built around two human beings stumbling through life impelled by mysterious currents of this sort.

Here would be complications greater than obscure relationships and mistaken identities. Yes, even greater than the girl in the boy's suit whom everybody imagines is a man in spite of her sudden hips.

I am simply fascinated by the idea—so much so that I am afraid to read about it. I fear that I would become a confirmed mystic. Just imagine me as a mystic. Funny, isn't it?

THE MATINEE GIRL.

THE STOCK SEASON AT DALY'S.

Daniel Frohman's Stock company, formerly the Lyceum Theatre Stock company, will begin a New York season at Daly's Theatre on Nov. 27 in Henry Arthur Jones' comedy, *The Manoeuvres of Jane*, the cast including Mary Manning, Elizabeth Tyree, Mrs. Charles Walcott, Mrs. Thomas Whiffen, Ethel Hornick, Jessie Busby, Charlotte Crane, Alison Skipworth, Ethel Sanborn, Charles Walcott, Ferdinand Gottschalk, Charles Harbury, George C. Boniface, William Courtenay, John Findlay, William Eville, and H. S. Taber. Other members of the stock company, John Mason, Edward J. Morgan, Felix Morris, Hilda Spang, and Olive May, are announced to appear in later productions, the company remaining at the theatre throughout the season. New plays by Arthur W. Pinero, R. C. Carton, Sydney Rosenfeld, G. W. Freshbery, and Richard F. Carroll, are promised for production either at Daly's or the Lyceum. The Lyceum will be devoted to stellar engagements and to special presentations of new plays.

A SENSITIVE BUSINESS MAN.

S. B. Rickey, agent for Dolan and Lenhart, put out in Brooklyn last week a lot of cloth banners reading, "A High Toned Burglar," and as a consequence several complaints were made to Manager Wilson, of the Gayety Theatre, by business men who objected to the wording of the signs. One man declared, bitterly, that the sign over his door was a direct insinuation as to his business integrity, and as he had just secured relief under the new bankruptcy law, he intimated that the play name made him the laughing stock of his neighbors.

GOSSIP.

The Traveling Theatrical Mechanics' Protective Association was organized at a meeting in Central Hall, this city, recently. The headquarters will be in New York.

D. P. Phillips, agent for Mahara's Minstrels, was arrested on Oct. 16 at Hamilton, Ont., charged with smuggling printing into Canada. Phillips had fled from the officers, but as the duty was subsequently paid the minimum fine and costs were imposed and he was released.

The employees of the Schults Opera House, Zanesville, O., on Oct. 14 passed resolutions on the recent death of Manager R. D. Schults. The committee were Robert McGruder, O. C. Fulker, son, C. H. Bea, C. E. Hook, and Harry W. Ross.

James C. Stevens, of the Jefferson De Angellis Opera company, and Edith Hill, of the Andrews Opera company, were married at Huntington, Ind., Oct. 12.

Manager Gustave J. Sailer, of Bucher's Opera House, Massillon, O., was married to Maud Gladis, of that city, recently.

Mr. Bluff of New York is reported to have closed at Tyrone, Pa., Oct. 17.

W. S. Burton, a bill poster, of Richmond, Va., was married to Florence Dickenson, of that city, at Goldsboro, N. C., Oct. 19.

J. Harvey Cook has purchased the Elroy Stock company, which hereafter will be known as the Cook-Church Stock company, featuring Mr. Cook and Lottie Church.

During the performance of *A Milk White Flag* at Salt Lake City Oct. 7 one of the Lawrence Sisters fell and broke her ankle. She is recovering rapidly.

Al. Harris and Lillian Sutton, manager and leading lady with Walter E. Perkins, were married on Oct. 12 at Butte, Mont.

A divorce was granted to Belle Archer, at Trenton, N. J., recently, separating her from her husband, Herbert Archer.

E. W. Krackowier has resigned as manager of *The Choir Invisible*.

Nida Rhea Pangle, and Director Harry E. Allen, of the National Theatre company, will be married at Viroqua, Wis., on Thursday.

Harry Courtaine, who has been confined to his room for several months by illness, is able to be about again.

The tour of Mr. Plaster of Paris (Eastern) company came to an end at Morristown, N. J., recently. The company have returned to New York.

Oscar Hammerstein has postponed the building of a proposed new theatre, owing to the scarcity of iron.

The Lombardi Italian Opera company, reported to have disbanded in Kansas City on Oct. 22, have reorganized.

Erroll Dunbar, leading man of Morrison's Faust company (Eastern), celebrated his five hundredth performance of Mephisto recently at Terre Haute, Ind.

Allen Dunn, engaged for Harry Corson Clarke's production of *What Happened to Jones*, was taken ill with malarial fever upon the eve of his proposed departure from Honolulu for San Francisco, and was obliged to cancel his contract. He is now in the Queen's Hospital, Honolulu, on the road to recovery.

An excellent portrait in oil of the late Lizzie Macnichol has been unveiled at the American Theatre, where she sang with great success for two seasons. The portrait was painted by Dr. J. P. Flagg, who also died recently, for Henry W. Savage, proprietor of the Castle Square Opera company.

Georgia Welles escaped a serious accident during the first performance of *Held by the Enemy* at the Murray Hill Theatre, on Oct. 16. While at the open fire place in the first act, her skirt accidentally became ignited, but with great presence of mind she crushed out the flames.

Milton Lipman and Dodson Mitchell have secured from Smyth and Rice the right to present *My Friend from India* this season, and a company under their management is touring with success in the play.

A decree of divorce has been granted to Helen Ferree from Owen Ferree, by Judge Russell of the Supreme Court.

Eugenia Hayden played the part of Jeanne Pontbichet in *In Paradise* after but two rehearsals, Oct. 9, and scored a hit. She will continue in the role.

Harry Brown and William Broderick will not go with Milton Aborn's company, as reported.

Minnie Williams arrived last week from England, where for four years she has appeared at the leading vaudeville theatres and music halls in London and the provinces. Miss Williams is soon to be married to Gus Bruno, of At Gay County Island.

Dorothy Usher was ill last Wednesday when Gertrude Roosevelt played excellently her role of the mercenary maid in *Why Smith Left Home* at the Madison Square.

Last evening was "Mrs. Smith's night" at the Madison Square Theatre, where *Why Smith Left Home* is in its last week. Thursday evening will be "Mr. Smith's night."

Agnes Burroughs sued Joseph Jarrold last week to recover \$1,500 damages for alleged breach of contract. She claims that Jarrold engaged her in September to play the lead in *The Queen of Chinatown* at a salary of \$5 a week, and that she was discharged. The defense denies that any contract was made with her.

David Belasco will produce at the Herald Square Theatre, in January, a new comedy to be called *Naughty Anthony*. Its scene will be Chautauqua, N. Y., and the cast will include William Elton and W. J. Le Moyne.

Two oaken chests, said to have been the property of William Shakespeare, are to be sold in London. They were among the effects in Shakespeare's house, Stratford-on-Avon, purchased by the late C. S. Butler, M.P.

Madame Algeria de Reyna Barrios, widow of the late President of Guatemala, denied last week a rumor that she would become an actress.

Judgments were entered last week in this city against Harry Askin, in favor of Harry C. Martin, on a note made in 1892 to the order of Mrs. John A. McCaull; against the George W. Lederer Company, in favor of Daniel A. Sweeney, for \$773 worth of costumes; and against Ada Colley, in favor of John O'Halloran, for \$174 for carriage hire.

A memorial monument to the late Helen Faucit has been placed in Llantysilio Church, near Bryntysilio, Llanollen, Wales.

Frederick Bond filed a petition in bankruptcy last week, with liabilities of \$5,857.

Enid Mayo, who sued the Metropolitan Street Railway Company to recover \$15,000 damages for injuries alleged to have been received by being thrown from a street car in this city in April, 1897, was awarded a verdict for \$1,000 last week.

The Clio Club were entertained at their meeting in this city, on Oct. 23, by a paper, "An Afternoon With Shakespeare," read by Mrs. E. R. Ingram.

Robert B. Mantell was discharged in bankruptcy in Chicago last week. His liabilities had been placed at \$13,847.

The Victorellis and Bertha Davidson have joined the Anderson Theatre company.

The production of *The King's Player*, by Fanny Rice, has been abandoned, the contract as to which between her and Montgomery Plaster having been canceled by mutual consent at Mr. Plaster's request.

MINNEAPOLIS.

The Neill Stock co. gave "The Nameless Play" its winter production at the Metropolitan Theatre Oct. before a fair sized audience. The new candidate for popular favor is a melodrama. The theme is the story mutiny of 1857, and most of the action takes place at Delhi, India. The story is one of love, war and intrigue. Colonel Crelighton, a gambler, appropriates the regimental funds to his own use, and is rewarded of his command, subsequently turning traitor to his country. His wife, who married him as a result of a deception, loved for years the major of his regiment, whose letters to her had been interrupted prior

WARNING! PIRATES TAKE NOTICE.
NAN, THE MARSCOTTE, sometimes played under name of a MAN OF MILLIONS, published by Walter Baker & Co., Boston, is copyrighted and
PROFESSIONAL RIGHTS ARE RESERVED
by the author, Gilbert Patten, and may be obtained by him or his sole representative, DEAN BAILEY, Johnston, N. H.
Two repertory companies, shown on the road are pirating this piece under different names, and I hereby give warning that I shall prosecute to the full extent of the law unless they immediately desist using it.
GILBERT PATTEN, Camden, Me.

PLANTS.—LYCEUM: After being dark several
 re: good attendance; co. fair.—IMPETIAL (Prod
 der, manager): Moulin House co. 28-32; crowded
 men; good performance.—GRAND: The Turtle B.

Winter's Tale Oct. 20; good business; performance fine. **Jan. 21** The Spencers opened 23 for a week in large; performance satisfactory. **Other plays:** The Wages of Sin, Trilby, Fanchon, Dr. Jekyll and Mr. Hyde, Hobson's Choice, and The Old Maid. **Eight** **Oct. 20** The French Maid Oct. 20; good business; performance fine. **Nov. 1** The French Maid Oct. 20; good business; performance fine. **Nov. 1** The French Maid Oct. 20; good business; performance fine.

PATERSON—EDEN THEATRE (H. E. Tooley, manager): J. E. Tooley in Killarney and the Rhine Oct. 20-25 to fair business; co. failed to please. **Go-Go** **Oct. 20** The French Maid Oct. 20; good business; performance fine. **Nov. 1** The French Maid Oct. 20; good business; performance fine.

HOBOKEN—LYRIC THEATRE (H. P. Souther, manager): Eight Belles Oct. 20-25 opened to S. R. O. The Brothers Byrne were assisted by an excellent co. in Hubbard 20-24 opened to good business. **Nov. 1** The Brothers Byrne were assisted by an excellent co. in Hubbard 20-24 opened to good business.

ATLANTIC CITY—ACADEMY OF MUSIC (Joseph Fralinger, manager): The Prodigal Father to big house Oct. 17; performance poor. The Highwayman 18 offered in attendance, but gave satisfaction. **Nov. 1** The Prodigal Father to big house Oct. 17; performance poor.

BOONTON—HARRIS LUCYER (Harris Brothers, manager): A High Toned Burglar Oct. 20; good business; excellent performance. **Nov. 1** A High Toned Burglar Oct. 20; good business; excellent performance.

RED BANK—OPERA HOUSE (C. E. Neuman, manager): Knobs of Tennessee Oct. 23; fair house; first-class performance. **Nov. 1** Knobs of Tennessee Oct. 23; fair house; first-class performance.

WASHINGTON—OPERA HOUSE (Robert Petty, manager): Sun's Minstrels Oct. 20; performance good. **Nov. 1** Sun's Minstrels Oct. 20; performance good.

BRIDGEPORT—MOORE'S OPERA HOUSE (W. J. Moore, manager): Mayo and Chaplain Oct. 20-25 opened to private to good business; fair co. **Nov. 1** Mayo and Chaplain Oct. 20-25 opened to private to good business.

PLAINFIELD—STILLMAN MUSIC HALL (Mae Edwards, manager): The French Maid Oct. 20; good business; pleased audience. **Nov. 1** The French Maid Oct. 20; good business; pleased audience.

DOVER—BAKER OPERA HOUSE (William H. Baker, manager): Sun's Minstrels Oct. 20 to capacity; good performance. **Nov. 1** Sun's Minstrels Oct. 20 to capacity; good performance.

LAKEWOOD—ACADEMY OF MUSIC (J. B. Dickinson, manager): True Irish Love Oct. 20 canceled. **Nov. 1** True Irish Love Oct. 20 canceled.

ORANGE—MUSIC HALL (Charles E. Dodd, manager): Sun's Minstrels Oct. 28.

NEW MEXICO.

ALBUQUERQUE—ORCHESTRION HALL (Charles W. Riggs, manager): John T. Nicholson, supported by an excellent co., presented Alabama Oct. 18 and C. Cahn and Co. 22; good houses; performances first-class.

LAS VEGAS—DUNCAN OPERA HOUSE (B. C. Pittenger, manager): Alabama Oct. 17 by an excellent co. to a good house. In Greater New York 2. Georgia Minstrels 9. Natural Gas 15.

NEW YORK.

ELMHURST—LYCEUM THEATRE (M. Reia, manager): The Boyer Brothers in Next Door pleased a fair house Oct. 20. The Cherry Pickers had two good houses 21. A Colonial Girl 23; good house; Howard Gould and Grace Freeman scored. **Nov. 1** The Boyer Brothers in Next Door pleased a fair house.

BALISTON SPA—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): The Doctor's Warm Reception Oct. 16; performance not satisfactory; fair audience. **Nov. 1** The Doctor's Warm Reception Oct. 16; performance not satisfactory.

ROME—WASHINGTON STREET OPERA HOUSE (E. J. Gately, manager): Harrison J. Wolfe in The Corsican Brothers Oct. 19; good attraction; fair house. **Nov. 1** Harrison J. Wolfe in The Corsican Brothers Oct. 19; good attraction.

FISHKILL—ACADEMY OF MUSIC (J. B. Dickinson, manager): Sun's Minstrels Oct. 20; pleasing performance; good audience. **Nov. 1** Sun's Minstrels Oct. 20; pleasing performance.

WELLSVILLE—BALDWIN'S THEATRE (E. A. Rathbone, manager): Dr. Sherman Culp lectured Oct. 23 to 500; performance fine. **Nov. 1** Dr. Sherman Culp lectured Oct. 23 to 500.

DANVILLE—HECKMAN OPERA HOUSE (L. H. Heckman, manager): The Good Mr. Best Oct. 20; fair audience; performance poor. **Nov. 1** The Good Mr. Best Oct. 20; fair audience.

MIDDLETOWN—CASINO THEATRE (Odell S. Hathaway, manager): A High Toned Burglar Oct. 21; good house; co. first-class. **Nov. 1** A High Toned Burglar Oct. 21; good house.

FLATSBURG—THEATRE (M. H. Farrell, manager): The Christiana Oct. 21; crowded house; excellent performance. **Nov. 1** The Christiana Oct. 21; crowded house.

FILTON—STEELE'S OPERA HOUSE (Wallace Gilmore and Quirk, managers): Next Door Oct. 12; fair house; audience pleased. **Nov. 1** Next Door Oct. 12; fair house.

NEWBURGH—ACADEMY OF MUSIC (F. M. Taylor, manager): Zaza Oct. 16. On and Off 21. Blue Jeans 26. Sawtelle Dramatic co. 30-4. **Nov. 1** Zaza Oct. 16.

YONKERS—MUSIC HALL (William J. Bright, manager): On and Off Oct. 13. A Soldier of the Empire 19; good house and performance. **Nov. 1** On and Off Oct. 13.

ELLENVILLE—MASONIC THEATRE (E. H. Munson, manager): Park Sisters gave a fine concert Oct. 21; fair house. **Nov. 1** Park Sisters gave a fine concert.

CONESBURG—OPERA HOUSE (H. J. Sternberg, manager): Along the Kennelber Oct. 31 canceled. **Nov. 1** Along the Kennelber Oct. 31 canceled.

LOCKPORT—HOPGE OPERA HOUSE (W. B. Lerch, manager): A Colonial Girl Oct. 30. Harrison J. Wolfe 1. **Nov. 1** A Colonial Girl Oct. 30.

OSWEGO—WILSON OPERA HOUSE (J. H. Beaumont, manager): Ten Nights in a Bar Room Oct. 30. **Nov. 1** Ten Nights in a Bar Room Oct. 30.

BATE—CASINO OPERA HOUSE (C. A. Shultz, manager): Harrison J. Wolfe Oct. 30.

PRESTON—MANAGER: The Sleeping City drew a large house Oct. 19; co. and performance good. **Nov. 1** The Sleeping City drew a large house.

HORNELLVILLE—SHATTUCK OPERA HOUSE (M. Reia, manager): Charles A. Bird, manager: Gus Cohen co. closed a week with Old Money Bags and the Girl from Frisco Oct. 20, 21; co. fair; good business. **Nov. 1** Charles A. Bird, manager.

GLENS FALLS—EMPIRE THEATRE (W. F. Russell, manager): Thatcher's Minstrels Oct. 20; packed house; satisfactory performance. **Nov. 1** Thatcher's Minstrels Oct. 20.

PEEKSKILL—DEWEY OPERA HOUSE (F. S. Cunningham, manager): My Son Ben Oct. 24; good audience. **Nov. 1** My Son Ben Oct. 24.

DECATUR—STONE OPERA HOUSE (J. P. E. Clark, manager): The Cherry Pickers pleased a good audience Oct. 23. **Nov. 1** The Cherry Pickers pleased a good audience.

JOHNSTOWN—GRAND OPERA HOUSE (A. L. Covell, manager): Isham's Octoroons Oct. 21; good house; performance fair. **Nov. 1** Isham's Octoroons Oct. 21.

GLOVERSVILLE—KASSON OPERA HOUSE (A. L. Correll, manager): Daniel R. Ryan co. closed a fair week's business Oct. 21. **Nov. 1** Daniel R. Ryan co. closed.

ITHACA—LYCEUM (M. M. Gustaf, manager): Other People's Money pleased a good house Oct. 20. **Nov. 1** Other People's Money pleased a good house.

CORTLAND—OPERA HOUSE (Wallace Gilmore and Quirk, managers): Vogel and Deming's Minstrels Oct. 21; crowded house; satisfaction given. **Nov. 1** Vogel and Deming's Minstrels Oct. 21.

KINGSTON—OPERA HOUSE (C. V. Du Bois, manager): A large audience saw A Young Wife Oct. 23; creditable performance. **Nov. 1** A large audience saw A Young Wife.

GENEVA—SMITH OPERA HOUSE (F. K. Hardison, manager): Toll Gate Inn 21; good performance and business. **Nov. 1** Toll Gate Inn 21.

MIDDLEPORT—OPERA HOUSE (Hinchey and Vary, managers): The Good Mr. Best to fair house Oct. 16. **Nov. 1** The Good Mr. Best to fair house.

OSWEGO—RICHARDSON THEATRE (J. A. Wallace, manager): A Matchmaker's Mistake Oct. 14 drew very lightly; weak performance. **Nov. 1** A Matchmaker's Mistake Oct. 14.

BALISTON SPA—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): The Doctor's Warm Reception Oct. 16; performance not satisfactory; fair audience. **Nov. 1** The Doctor's Warm Reception Oct. 16.

ROME—WASHINGTON STREET OPERA HOUSE (E. J. Gately, manager): Harrison J. Wolfe in The Corsican Brothers Oct. 19; good attraction; fair house. **Nov. 1** Harrison J. Wolfe in The Corsican Brothers Oct. 19.

FISHKILL—ACADEMY OF MUSIC (J. B. Dickinson, manager): Sun's Minstrels Oct. 20; pleasing performance; good audience. **Nov. 1** Sun's Minstrels Oct. 20.

WELLSVILLE—BALDWIN'S THEATRE (E. A. Rathbone, manager): Dr. Sherman Culp lectured Oct. 23 to 500; performance fine. **Nov. 1** Dr. Sherman Culp lectured Oct. 23.

DANVILLE—HECKMAN OPERA HOUSE (L. H. Heckman, manager): The Good Mr. Best Oct. 20; fair audience; performance poor. **Nov. 1** The Good Mr. Best Oct. 20.

MIDDLETOWN—CASINO THEATRE (Odell S. Hathaway, manager): A High Toned Burglar Oct. 21; good house; co. first-class. **Nov. 1** A High Toned Burglar Oct. 21.

FLATSBURG—THEATRE (M. H. Farrell, manager): The Christiana Oct. 21; crowded house; excellent performance. **Nov. 1** The Christiana Oct. 21.

FILTON—STEELE'S OPERA HOUSE (Wallace Gilmore and Quirk, managers): Next Door Oct. 12; fair house; audience pleased. **Nov. 1** Next Door Oct. 12.

NEWBURGH—ACADEMY OF MUSIC (F. M. Taylor, manager): Zaza Oct. 16. On and Off 21. Blue Jeans 26. Sawtelle Dramatic co. 30-4. **Nov. 1** Zaza Oct. 16.

YONKERS—MUSIC HALL (William J. Bright, manager): On and Off Oct. 13. A Soldier of the Empire 19; good house and performance. **Nov. 1** On and Off Oct. 13.

ELLENVILLE—MASONIC THEATRE (E. H. Munson, manager): Park Sisters gave a fine concert Oct. 21; fair house. **Nov. 1** Park Sisters gave a fine concert.

CONESBURG—OPERA HOUSE (H. J. Sternberg, manager): Along the Kennelber Oct. 31 canceled. **Nov. 1** Along the Kennelber Oct. 31 canceled.

LOCKPORT—HOPGE OPERA HOUSE (W. B. Lerch, manager): A Colonial Girl Oct. 30. Harrison J. Wolfe 1. **Nov. 1** A Colonial Girl Oct. 30.

OSWEGO—WILSON OPERA HOUSE (J. H. Beaumont, manager): Ten Nights in a Bar Room Oct. 30. **Nov. 1** Ten Nights in a Bar Room Oct. 30.

BATE—CASINO OPERA HOUSE (C. A. Shultz, manager): Harrison J. Wolfe Oct. 30.

PRESTON—MANAGER: The Sleeping City drew a large house Oct. 19; co. and performance good. **Nov. 1** The Sleeping City drew a large house.

HORNELLVILLE—SHATTUCK OPERA HOUSE (M. Reia, manager): Charles A. Bird, manager: Gus Cohen co. closed a week with Old Money Bags and the Girl from Frisco Oct. 20, 21; co. fair; good business. **Nov. 1** Charles A. Bird, manager.

GLENS FALLS—EMPIRE THEATRE (W. F. Russell, manager): Thatcher's Minstrels Oct. 20; packed house; satisfactory performance. **Nov. 1** Thatcher's Minstrels Oct. 20.

PEEKSKILL—DEWEY OPERA HOUSE (F. S. Cunningham, manager): My Son Ben Oct. 24; good audience. **Nov. 1** My Son Ben Oct. 24.

DECATUR—STONE OPERA HOUSE (J. P. E. Clark, manager): The Cherry Pickers pleased a good audience Oct. 23. **Nov. 1** The Cherry Pickers pleased a good audience.

JOHNSTOWN—GRAND OPERA HOUSE (A. L. Covell, manager): Isham's Octoroons Oct. 21; good house; performance fair. **Nov. 1** Isham's Octoroons Oct. 21.

GLOVERSVILLE—KASSON OPERA HOUSE (A. L. Correll, manager): Daniel R. Ryan co. closed a fair week's business Oct. 21. **Nov. 1** Daniel R. Ryan co. closed.

ITHACA—LYCEUM (M. M. Gustaf, manager): Other People's Money pleased a good house Oct. 20. **Nov. 1** Other People's Money pleased a good house.

CORTLAND—OPERA HOUSE (Wallace Gilmore and Quirk, managers): Vogel and Deming's Minstrels Oct. 21; crowded house; satisfaction given. **Nov. 1** Vogel and Deming's Minstrels Oct. 21.

KINGSTON—OPERA HOUSE (C. V. Du Bois, manager): A large audience saw A Young Wife Oct. 23; creditable performance. **Nov. 1** A large audience saw A Young Wife.

GENEVA—SMITH OPERA HOUSE (F. K. Hardison, manager): Toll Gate Inn 21; good performance and business. **Nov. 1** Toll Gate Inn 21.

MIDDLEPORT—OPERA HOUSE (Hinchey and Vary, managers): The Good Mr. Best to fair house Oct. 16. **Nov. 1** The Good Mr. Best to fair house.

OSWEGO—RICHARDSON THEATRE (J. A. Wallace, manager): A Matchmaker's Mistake Oct. 14 drew very lightly; weak performance. **Nov. 1** A Matchmaker's Mistake Oct. 14.

BALISTON SPA—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): The Doctor's Warm Reception Oct. 16; performance not satisfactory; fair audience. **Nov. 1** The Doctor's Warm Reception Oct. 16.

ROME—WASHINGTON STREET OPERA HOUSE (E. J. Gately, manager): Harrison J. Wolfe in The Corsican Brothers Oct. 19; good attraction; fair house. **Nov. 1** Harrison J. Wolfe in The Corsican Brothers Oct. 19.

FISHKILL—ACADEMY OF MUSIC (J. B. Dickinson, manager): Sun's Minstrels Oct. 20; pleasing performance; good audience. **Nov. 1** Sun's Minstrels Oct. 20.

WELLSVILLE—BALDWIN'S THEATRE (E. A. Rathbone, manager): Dr. Sherman Culp lectured Oct. 23 to 500; performance fine. **Nov. 1** Dr. Sherman Culp lectured Oct. 23.

DANVILLE—HECKMAN OPERA HOUSE (L. H. Heckman, manager): The Good Mr. Best Oct. 20; fair audience; performance poor. **Nov. 1** The Good Mr. Best Oct. 20.

MIDDLETOWN—CASINO THEATRE (Odell S. Hathaway, manager): A High Toned Burglar Oct. 21; good house; co. first-class. **Nov. 1** A High Toned Burglar Oct. 21.

ASHVILLE—GRAND OPERA HOUSE (J. D. Plummer, manager): Washburn's Minstrels Oct. 19; good house. **Nov. 1** Washburn's Minstrels Oct. 19.

CHARLOTTE—OPERA HOUSE (Nat Gray, manager): Olympia Opera co. 30-2.

NORTH DAKOTA.

GRAND FORKS—METROPOLITAN THEATRE (C. P. Walker, manager): A Romance of Coon Hollow attracted good business Oct. 20; performance fair. **Nov. 1** A Romance of Coon Hollow Oct. 20.

FARGO—OPERA HOUSE (C. P. Walker, manager): In Old Kentucky Oct. 16; full house; good co.; good business. **Nov. 1** In Old Kentucky Oct. 16.

WAPETON—OPERA HOUSE (R. W. Beatty, manager): Murray and Mack in Finnigan's Hall Oct. 20; pleased audience; large house. **Nov. 1** Murray and Mack in Finnigan's Hall Oct. 20.

JANESVILLE—OPERA HOUSE (W. Secombe, manager): Finnigan's Hall Oct. 21; good house; pleasing performance. **Nov. 1** Finnigan's Hall Oct. 21.

GRAND RAPIDS—GRAND OPERA HOUSE (W. W. Ransom, manager): A Romance of Coon Hollow Oct. 17; good house. **Nov. 1** A Romance of Coon Hollow Oct. 17.

HEMLOCK—ATHENAEUM (J. D. Wakeman, manager): Squire Haskins 5.

OHIO.

TOLEDO—VALENTINE THEATRE (L. M. Bodd, manager): Otto Klier, business manager: The Telephone Girl Oct. 22-24; good business. **Nov. 1** The Telephone Girl Oct. 22-24.

DAYTON—VICTORIA THEATRE (Lee M. Boda, manager): C. C. Miller, business manager: The Telephone Girl Oct. 22-24; good business. **Nov. 1** The Telephone Girl Oct. 22-24.

PARKE—THEATRE (Harry E. Felcht, manager): The Telephone Girl Oct. 22-24; good business. **Nov. 1** The Telephone Girl Oct. 22-24.

SPRINGFIELD—BLACK'S OPERA HOUSE (Charles Bruner, manager): Morrison's Faust Oct. 18 to capacity; excellent co. **Nov. 1** Morrison's Faust Oct. 18.

MASSILLON—NEW ARMY (G. C. Haverstick, manager): Vance Comedy co. Oct. 19-21 in The Limited Mail, Patent Applied For. **Nov. 1** Vance Comedy co. Oct. 19-21.

LIMA—PAURTY OPERA HOUSE (H. G. Hyde, manager): Murray Comedy co. to fair business Oct. 16-21. **Nov. 1** Murray Comedy co. to fair business.

MARIETTA—AUDITORIUM (M. G. Seigel, manager): Morrison's Faust Oct. 23; large audience; the presentation of Faust ever here. **Nov. 1** Morrison's Faust Oct. 23.

WARREN—OPERA HOUSE (Elliott and Gelger, managers): The Colonel and I to fair business Oct. 21; good co. **Nov. 1** The Colonel and I to fair business.

ST. MARYS—GRAND OPERA HOUSE (H. G. McLean, manager): The Danger Signal Oct. 21 failed to appear. **Nov. 1** The Danger Signal Oct. 21.

TORONTO—CLARK OPERA HOUSE (E. C. Clark, manager): Frank S. Davidson, in Days of '98, The Duke Up Willow Creek, and Farmer's Hopkins Oct. 12-14; good business. **Nov. 1** Frank S. Davidson, in Days of '98.

WARRICK—GRAND OPERA HOUSE (Charles E. Porter, manager): Have You Seen Smith Oct. 19; light house; poor play. **Nov. 1** Have You Seen Smith Oct. 19.

SALEM—GRAND OPERA HOUSE (Charles E. Holtan, manager): Nashville Students packed the house Oct. 21; the performance. **Nov. 1** Nashville Students packed the house.

NEW PHILADELPHIA—UNION OPERA HOUSE (George W. Bowers, manager): Who is Who Oct. 19; good house; receipts, \$500; good co. **Nov. 1** George W. Bowers, manager.

CANBERRA—HAMMOND'S OPERA HOUSE (R. B. Hammonds, manager): Hearts of the Blue Ridge Oct. 17; splendid performance; fair attendance. **Nov. 1** Hearts of the Blue Ridge Oct. 17.

ALLIANCE—OPERA HOUSE (Sourbuck and Dornan, managers): Diamond and Time Oct. 19; packed house; good business. **Nov. 1** Diamond and Time Oct. 19.

ST. MARYS—GRAND OPERA HOUSE (H. G. McLean, manager): The Danger Signal Oct. 21 failed to appear. **Nov. 1** The Danger Signal Oct. 21.

TORONTO—CLARK OPERA HOUSE (E. C. Clark, manager): Frank S. Davidson, in Days of '98, The Duke Up Willow Creek, and Farmer's Hopkins Oct. 12-14; good business. **Nov. 1** Frank S. Davidson, in Days of '98.

WARRICK—GRAND OPERA HOUSE (Charles E. Porter, manager): Have You Seen Smith Oct. 19; light house; poor play. **Nov. 1** Have You Seen Smith Oct. 19.

SALEM—GRAND OPERA HOUSE (Charles E. Holtan, manager): Nashville Students packed the house Oct. 21; the performance. **Nov. 1** Nashville Students packed the house.

NEW PHILADELPHIA—UNION OPERA HOUSE (George W. Bowers, manager): Who is Who Oct. 19; good house; receipts, \$500; good co. **Nov. 1** George W. Bowers, manager.

CANBERRA—HAMMOND'S OPERA HOUSE (R. B. Hammonds, manager): Hearts of the Blue Ridge Oct. 17; splendid performance; fair attendance. **Nov. 1** Hearts of the Blue Ridge Oct. 17.

ALLIANCE—OPERA HOUSE (Sourbuck and Dornan, managers): Diamond and Time Oct. 19; packed house; good business. **Nov. 1** Diamond and Time Oct. 19.

ST. MARYS—GRAND OPERA HOUSE (H. G. McLean, manager): The Danger Signal Oct. 21 failed to appear. **Nov. 1** The Danger Signal Oct. 21.

TORONTO—CLARK OPERA HOUSE (E. C. Clark, manager): Frank S. Davidson, in Days of '98, The Duke Up Willow Creek, and Farmer's Hopkins Oct. 12-14; good business. **Nov. 1** Frank S. Davidson, in Days of '98.

WARRICK—GRAND OPERA HOUSE (Charles E. Porter, manager): Have You Seen Smith Oct. 19; light house; poor play. **Nov. 1** Have You Seen Smith Oct. 19.

SALEM—GRAND OPERA HOUSE (Charles E. Holtan, manager): Nashville Students packed the house Oct. 21; the performance. **Nov. 1** Nashville Students packed the house.

NEW PHILADELPHIA—UNION OPERA HOUSE (George W. Bowers, manager): Who is Who Oct. 19; good house; receipts, \$500; good co. **Nov. 1** George W. Bowers, manager.

CANBERRA—HAMMOND'S OPERA HOUSE (R. B. Hammonds, manager): Hearts of the Blue Ridge Oct. 17; splendid performance; fair attendance. **Nov. 1** Hearts of the Blue Ridge Oct. 17.

ALLIANCE—OPERA HOUSE (Sourbuck and Dornan, managers): Diamond and Time Oct. 19; packed house; good business. **Nov. 1** Diamond and Time Oct. 19.

ST. MARYS—GRAND OPERA HOUSE (H. G. McLean, manager): The Danger Signal Oct. 21 failed to appear. **Nov. 1** The Danger Signal Oct. 21.

TORONTO—CLARK OPERA HOUSE (E. C. Clark, manager): Frank S. Davidson, in Days of '98, The Duke Up Willow Creek, and Farmer's Hopkins Oct. 12-14; good business. **Nov. 1** Frank S. Davidson, in Days of '98.

WARRICK—GRAND OPERA HOUSE (Charles E. Porter, manager): Have You Seen Smith Oct. 19; light house; poor play. **Nov. 1** Have You Seen Smith Oct. 19.

SALEM—GRAND OPERA HOUSE (Charles E. Holtan, manager): Nashville Students packed the house Oct. 21; the performance. **Nov. 1** Nashville Students packed the house.

NEW PHILADELPHIA—UNION OPERA HOUSE (George W. Bowers, manager): Who is Who Oct. 19; good house; receipts, \$500; good co. **Nov. 1** George W. Bowers, manager.

CANBERRA—HAMMOND'S OPERA HOUSE (R. B. Hammonds, manager): Hearts of the Blue Ridge Oct. 17; splendid performance; fair attendance. **Nov. 1** Hearts of the Blue Ridge Oct. 17.

ALLIANCE—OPERA HOUSE (Sourbuck and Dornan, managers): Diamond and Time Oct. 19; packed house; good business. **Nov. 1** Diamond and Time Oct. 19.

ST. MARYS—GRAND OPERA HOUSE (H. G. McLean, manager): The Danger Signal Oct. 21 failed to appear. **Nov. 1** The Danger Signal Oct. 21.

TORONTO—CLARK OPERA HOUSE (E. C. Clark, manager): Frank

WANTED, Position as Valet to an actor by reliable colored boy with experience. Address Marvin C. Lee, 231 W. 73d St., New York.

W. O. EDMUNDS' BIG SENSATION PRODUCTION, MIDNIGHT IN CHINATOWN.

Produced at Academy, Chicago, Sunday, Oct. 29, to enormous crowds, S.R.O. at 7 P.M. WHO CAN BEAT IT?

The cast of twenty clever men and women, magnificent scenic environment, the novel and attractive printing, packed the house for the opening, and the advance sale indicates capacity business for the balance of the week. *Reckon the production pleased them.*
CHRISTMAS AND NEW YEAR WEEKS OPEN. **W. O. EDMUNDS,**
Manager.

SEASON—1899-1900.

J. CHAS. SANFORD AND HARLEY MERRY PRODUCTION OF
—) THE PICTURESQUE MELO-DRAMA (—

WICKED LONDON

BY FRANK HARVEY.

A tender heart story. Strong Dramatic Climaxes and Startling Situations, presented by a strong company of Artists. New and Elaborate Scenery by Harley Merry. Lithographic work by the Miner Co.

Three Night and Week Stands Wanted.

Address SANFORD AND MERRY, 1358 Broadway.

HOUSE (L. S. Horner, manager): Two Jolly Rogers Oct. 18; good performance; large audience. A Husband on Salary 29.
MORGANTOWN.—OPERA HOUSE (M. J. Sonnenborn, manager): The Real Widow Brown Oct. 10; large business; co. fair. Louise Brehan Concert co. 28. Under the Dome 2.
WELL-SHIRE.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Carner Stock co. Oct. 16-21; good business; satisfactory performance. The Corner Grocery 4. The Girl from Chile 8.

WISCONSIN.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Davidson Stock co. Oct. 17-21; to capacity in Love and Law, The Hand of Fate, The Sultan's Daughter, All for Gold, and The Two Orphans. James Kelly and Dorothy Kent were the favorites. Millard's Minstrels 24. Passion Play Pictures 25.—COLUMBIA THEATRE (Harry B. Southlander, manager): A Bunch of Keys to S. R. O. 22; pleased audience. On the Suvane River 29. Transatlantic Specialty co. 5-12. His Better Half 19. Brown's in Town 26.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (P. R. Haber and H. R. Potter, managers): James T. McAlpin in Hans Hansen Oct. 21; co. and house fair. Protopapa's Vaudeville co. 23 cancelled. Scalchi Concert co. 24 delighted a large house. Human Hearts 25; fair house; performance excellent. A Bunch of Keys 28. On the Suvane River 31. The King of the Opium Ring 3.

BABADOO.—THE GRANDE (F. A. Philbrick, manager): Shepherd's Minstrels Oct. 18, 19; large audience; performance pleasing. Flora De Voss co. 23-28; large business, co. excellent. Repertoire: A Straight Tip, A Fatal Mistake, Caprice, Dad's Girl, Our Summer Boarders, The Factory Girl, and Our Country.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Edwin Mayo in Pudd'nhead Wilson Oct. 18; crowded house; performance good. Scalchi Concert co. 21; good house; general satisfaction. A Bunch of Keys 29. On the Suvane River 30. Jefferson De Angella 1.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Brown, manager): A Bunch of Keys pleased a large audience Oct. 21. Human Hearts 26. The Choir Invisible canceled 2, going East from Chicago instead of playing Wisconsin cities as was intended.

ASHLAND.—GRAND OPERA HOUSE (W. D. Kuba, manager): Murray and Mack in Finnigan's Ball Oct. 16 to S. R. O.; fine performance. On the Suvane River 25. The Black Tribby 31. His Better Half 29. At Gay Coney Island 23. Elsie De Tourney 24, 25.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Finnigan's Ball Oct. 17; good house. On the Suvane River 26. A Stranger in New York 30. Modjeska 31. Pudd'nhead Wilson 4. Primrose and Dockstader's Minstrels 10. Black Pat's Troubadours 15.

RAVINE.—BELLE CITY OPERA HOUSE (C. J. Feltner, manager): Pudd'nhead Wilson proved a satisfactory entertainment Oct. 16; good patronage. The Musketeers, by Paul Gilmore, 29; fine performance; large audience. The Great Northwest 21. For Her Sake 29. The Little Minister 31.

DELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Aunt Jerusha to fair house Oct. 17. Esmeralda doctah 18; good business. Protopapa's Vaudeville co. 21; poor performance; fair house. For Her Sake 29. The Little Minister 31.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevins, manager): A Bunch of Keys Oct. 19; packed house; pleasing performance. Transatlantic Vaudeville co. 24, 25, failed to appear. Boston Ladies Symphony Orchestra 2. Davidson Stock co. 4-11.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): A Bunch of Keys pleased a large audience Oct. 20. Millard's Minstrels 23; performance and house poor. Protopapa's Vaudeville co. 24; light business. Human Hearts 27.

WADSWORTH.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Pudd'nhead Wilson Oct. 19 gave satisfaction to a large house. Human Hearts 24; pleased a fair audience. A Female Drummer 26. Sid Smith Russell 31.

EAU CLAIRE.—GRAND OPERA HOUSE (Moon and Strayer, managers): Two Married Men Oct. 18; S. R. O.; audience pleased. Edwin Mayo pleased a very large audience in Pudd'nhead Wilson Oct. 21.

ONTARIO.—TURNER OPERA HOUSE (Charles Norton, manager): Passion Play Pictures Oct. 18, 19; good houses; fair performances. W. H. Hartigan to Dr. Jekyll and Mr. Hyde 21; fair house; excellent performance. A Bunch of Keys 26.

MERRILL.—BERARD OPERA HOUSE (P. E. Berard, manager): A Bunch of Keys Oct. 23; good house; co. fair. The Orpheum Troubadours 26-28. Wade and Greyson co. 3.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): Human Hearts Oct. 23; fair business; co. weak for play. Protopapa's Vaudeville co. 28. For Her Sake 29.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Millard's Minstrels Oct. 18; fair business. Protopapa's Vaudeville co. 25. Hans Hansen 30. General J. H. Gordon 31. Elsie de Tourney 7, 8.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): Protopapa's Vaudeville co. Oct. 22; fair business. Hans Hansen 24; good house; co. good. A Bunch of Keys 27.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): The Great Northwest Oct. 22; full house; fair performance. On the Stroke of Twelve 29.

LA CROSSE.—THEATRE (J. Stradiliska, manager): Shepherd's Minstrels Oct. 20, 21; good houses.

NEW LONDON.—GRAND OPERA HOUSE (C. W. Kiser, manager): A Bunch of Keys Oct. 30.

WYOMING.

LARAMIE.—MAENNERCHOR HALL (William Marquardt, manager): Grimes' Collar Duet Oct. 24. The Buffest Con in Dixie 30.—OPERA HOUSE (H. E. Root, manager): Casey's 400 cancelled. Scott's Minstrels 27. Hittner Theatre co. 1-4.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. R. Shepard, manager): Maurice Grau's Metropolitan

Opera co. gave three performances to bumper houses Oct. 19, 20. Marcella Sembrich sang in The Barber of Seville 19 and scored a great success. In Faust 20 Placcon as Mephisto never showed to better advantage. The feature of the brief season, however, was Calve's role of Carmen 20. Frank Daniels 24-28. The Christian 30-4.—TORONTO OPERA HOUSE (Ambrose J. Small, manager): Joseph Murphy, who always has played at the Grand heretofore, presented The Kerr: Gave to big business 23; Bert Morrison made a hit; Mr. Murphy is as popular as ever; Eva Laurence and Inez Buliole did creditable work. Shantzie 26-28. The Air Ship 30-4.—PRINCESS THEATRE (Robert J. Cummings, manager): Faust, by the stock co., with Joseph Callahan as Mephisto, opened 23 to a crowded house; the star's performance strongly suggested Lewis Morrison without any of that actor's talents; Florence Stone as Marguerite was rather too sentimental, but her looks suit the role admirably; Ralph Cummings made a manly Valentine.—ITEM: Mendelssohn's "Elijah" was produced, under the direction of F. H. Torrington, in Mosley Hall 24. Mile. Toronto sang the leading soprano part magnificently.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Brown, manager): The French Opera co. opened to a good sized audience 19 with Romeo and Juliet; M. Duff as Romeo and Madame Duff as Juliet were excellent; M. Javil as the monk also deserves special mention. La Juive, Faust, Carmen, and Il Trovatore were also given 19-21. MM. Anselmi and Gommien and Madames Laffon and Bergez handled the leading parts acceptably; the chorus and orchestra were far from being up to the standard, and the stage-management left much to be desired. The Air Ship 23-25; specialties by the Hale Sisters and Marie Stuart were very clever. Jack and the Beanstalk 27, 28. Cummings Stock co. 30.—GRAND OPERA HOUSE (Joseph Frank, manager): Side Tracked closed a very successful week's engagement 21. The Sleeping City drew good houses 23-25. A Gully Mother 26-28. The World Against Her 30.

HAMILTON.—GRAND OPERA HOUSE (A. R. Lenden, manager): Mahara's Minstrels Oct. 13; poor business. The Bride Elect 19 (Thanksgiving Day); first-class performance; large audience. A Gully Mother 20, 21; fair performance; topheavy houses. Monte Cristo 24; satisfactory performance; fair audience. The World Against Her 28. Frank Daniels 30. Joseph Murphy 1, 2.—ITEM: The Pemberton Glee Singers, of London, England, under the local management of T. Roche, will open their series of entertainments 30.

WINNIPEG.—THEATRE (C. P. Walker, manager): A Bunch of Keys Oct. 13; poor business. Oct. 18, 19; good business. Thanksgiving Day, 19, receipts matinee and night being unusually large. The Girl from Chili 23; large business. Martin's U. T. C. 27, 28. Modjeska 31. A Stranger in New York 3, 4. Operetta (local) 7-9. Pudd'nhead Wilson 10.—GRAND THEATRE (W. H. Seach, manager): Valentine Stock co. in The Three Musketeers 16-21; performance excellent; business satisfactory. A Scrap of Paper, and The Private Secretary 22-28.

VANCOUVER.—OPERA HOUSE (Robert Jamison, manager): A Bunch of Keys Oct. 14; fair performance. William De Vere excellent, but support poor; full house. Mistake Will Happen 18; first-class performance; big business. My Friend from India 21. Gordon's Minstrels 24. A Younger Yeatsman 1, 2. Old Kentucky 3.—ALHAMBRA THEATRE (D. H. Lucas, manager): The Pirates of Penzance 19; good performance; large audience.—SAVOY THEATRE: Continuous vaudeville 16-21; business and performance good.

HEATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): The Lyceum co. played The Merchant of Venice, Hamlet, and Othello in capital manner, and deserved better business Oct. 10-21: Edouard D'Oliz is a painstaking actor, and puts real life into the leading roles of each play; Emma Buffham shared the honors, and Edie Hest and Hortense Van Zile are also worthy of special mention. Passion Play Pictures 23; pleasing entertainment; good business. Faust 31. Lewis Morrison 14.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Robinson Opera co. in Fra Diavolo, The Chimes of Normandy, The Grand Duchess, The Bohemian Girl, The Moor's Bride, and Olivette Oct. 17-21 to big business; operas well sung, staged and costumed. Devil's Auction 30-2. Culhane, Chase and Weston's Minstrels 30.

BROCKVILLE.—GRAND OPERA HOUSE (J. L. Upton, manager): Pachtus and Whitcher's Dramatic co. Oct. 16-21; presented My Mother-in-law, Rose Garland, The Diamond Mystery, The Little Ferret, Hazel Kirke, Shadows of a Great City, and Passion's Slave; co. fair; good business. The Air Ship 26, 27, 28, 31.

ST. THOMAS.—NEW GRAND OPERA HOUSE (A. McVean, manager): A Gully Mother Oct. 18; small audience; co. well balanced. Lyceum co. 23-25 in Hamlet, The Merchant of Venice, and Othello; satisfactory production.—NEW DUNGON: OPERA HOUSE (T. H. Duncombe, manager): Dark.

QUEBEC.—ACADEMY OF MUSIC (Ed. Valney, Jr., manager): Devil's Auction Oct. 19, 20, opened to S. R. O.; receipts \$49.25; second night big house. French Opera co. 25, 26; opened 25 to S. R. O. Morrison's Faust 12, 14.—ITEM: Charles Auburn, late of the Queen's Theatre, Montreal, has been appointed stage-manager at the Academy.

LONDON.—GRAND OPERA HOUSE (A. E. Boote, manager): A Gully Mother Oct. 19 (Thanksgiving Day); good performances; big matinee and S. R. O. night. The Bride Elect 20; large and pleased audience. Monte Cristo 24. Frank Daniels 31. Morrison's Faust 1. The Christian 31. Mahara's Minstrels 25 cancelled.

SIMCOE.—OPERA HOUSE (C. A. Austin, manager): Pock's Bad Boy Oct. 18, 19 turned people away. Monte Cristo 21; fair house; good performance. Lyceum co. 23, 24, 25, 26; opened 25 to S. R. O. in several towns to good business.

ST. CATHARINES.—GRAND OPERA HOUSE (Charles H. Wilson, manager): Mahara's Minstrels Oct. 16; small and dissatisfied audience. Monte Cristo 25; fair house. The World Against Her 27. The Air Ship 31. A Colonial Girl 7.

WEXFORD.—OPERA HOUSE (A. E. Holstead, manager): Culhane, Chase and Weston's Minstrels (return) Oct. 11; fair business. The Span of Life 20, 21; good business. Robinson Opera co. 23-25. Devil's Auction 28.

BELEVEILLE.—CALMAN OPERA HOUSE (Fred Adams, manager): Gulliver's Road Oct. 16; S.

We Keep Faith With Our Patrons!

This explains the unqualified success of THE DRAMATIC MIRROR HOLIDAY NUMBER in the past, and

WE GUARANTEE

The high standard of the CHRISTMAS DRAMATIC MIRROR for 1899.

The Circulation of Two Big Issues Combined, THE CHRISTMAS MIRROR AND REGULAR ISSUE

will be one and the same, offering advertisers an opportunity never before equaled at reasonable advertising rates, and sold to our readers at

25 CENTS.

| ADVERTISEMENTS (Single Column) | | PORTRAITS, Half-Tone Process | |
|--------------------------------|---------------------------|--|--|
| One inch . . . \$3.50 | Three inches . . \$10.50 | Full page \$100.00 | |
| Two inches . . 7.00 | Four inches . . 14.00 | One-half page 60.00 | |
| ADVERTISEMENTS (Double Column) | | Cabinet size (4 x 5 inches) 25.00 | |
| One inch deep . \$7.00 | Three inches deep \$21.00 | Column cut (2 1/4 inches wide) 10.00 | |
| Two inches deep 14.00 | Four inches deep 28.00 | These rates provide for the publication of a single photograph the full size of the cut ordered. | |

PAGE RATES

| | |
|--------------------------|---------------------------|
| One-quarter page \$40.00 | One-half page . . \$75.00 |
| One-third page . 50.00 | One page . . . 140.00 |

Reading Notices, per line, 50c.

ORDER AT ONCE AND SECURE DESIRABLE LOCATION. WILL BE PUBLISHED EARLY IN DECEMBER.

The Dramatic Mirror, 1432 Broadway, N. Y.

TO MANAGERS OF STOCK COS.

IF YOU DESIRE A S.—R.—O. WEEK PLAY

JOSEPH CALLAHAN, as Mephisto in Faust.

During October, two weeks at Boston to capacity with Bowdoin Sq. Stock Co. Last week Cummings Stock Co., Princess Theatre, Toronto, Canada, to S.—R.—O. Wire or write,

JOSEPH CALLAHAN, 324 W. 43rd St., N. Y.

Or T. H. WINNETT, Knickerbocker Theatre Building, N. Y.

OPEN TIME!

WEEK NOV. 26.

BIJOU THEATRE, MILWAUKEE

Will give guarantee to first-class Dramatic attraction.

JACOB LITT, Broadway Theatre, N. Y. City.

R. O. What Happened to Jones 18; fair attendance. A Gully Mother 24. Side Tracked 26.
KINGSTON.—VICTORIA THEATRE (J. W. Fraclick, manager): Side Tracked Oct. 24; big house; good performance. A Gully Mother 25; fair performance; big house. U. T. C. 1.
HALIFAX.—ACADEMY OF MUSIC (H. R. Clarke, manager): The Span of Life Oct. 14; S. R. O.; good business 15, 16; S. R. O. 17. Devil's Auction 21; S. R. O.
GUELPH.—ROYAL OPERA HOUSE (A. G. Small, manager): A. M. Dubois, representative; Guy Brothers' Minstrels Oct. 18; big business. The Air Ship 27. Joseph Murphy 30.
BRANTFORD.—STRATFORD'S OPERA HOUSE (R. S. Tuttle, manager): Monte Cristo Oct. 19; S. R. O.; performance good. The Air Ship 28. Joseph Murphy 31. Morrison's Faust 3.
LENDAY.—ACADEMY OF MUSIC (Fred Budge, manager): What Happened to Jones Oct. 27. Monte Cristo 7.
PETROLEA.—VICTORIA OPERA HOUSE (H. Snidley, manager): Recital by Ethel Webb, assisted by N. Graham Hodson Oct. 30.
OSHAWA.—OPERA HOUSE (J. W. Bursberry, manager): What Happened to Jones Oct. 25. Sherlock Quartette 28.
BERLIN.—OPERA HOUSE (George O. Philip, manager): Monte Cristo Oct. 24; fair performance; good house. Side Tracked 1.
VAN NOOT.—ROYAL OPERA HOUSE (J. D. Snidley, manager): Avon Saxton Oct. 19; performance good; business fair.
WOODSTOCK.—GRAND OPERA HOUSE (W. D. Emerson, manager): London Glee Singers 1. Monte Cristo 3.
GALT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): Monte Cristo Oct. 26.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

- A BACHELOR'S HONEYMOON:** Meridian, Miss., Nov. 2, 4.
- A BELL BOY:** Orono, Mich., Nov. 3.
- A BLACK SHEEP:** Aspen, Col., Nov. 4. Colorado Springs 11.
- A BOY WANTED:** Phillipsburg, Pa., Nov. 4. Clearfield 4. Altoona 11.
- A BREACH OF PROMISE:** Sacramento, Cal., Oct. 30-Nov. 4.
- A BREEZY TIME (Eastern):** Merle H. Norton, mgr.: Bucyrus, O., Nov. 2. Ashland 6. Massillon 8. Coahoma 9. Carrollton 10. Salem 11.
- A BREEZY TIME (Western):** Salt Lake City, Utah, Nov. 6-8.
- A BUNCH OF KEYS:** (Gus Bothern, mgr.): Grand Rapids, Mich., Oct. 31. Winona, Minn., Nov. 1.
- A CHILD OF THE SOUTH:** (Brady and Rogers, mgrs.): Shelby, Oct. 31. Springfield, Nov. 1. Greenville 2. Delaware 4. Urbana 7. Tipton, Ind., 17.
- A CLEAN SWEEP:** Northampton, Mass., Nov. 8.
- A COLONIAL GIRL:** (Daniel Frohman, mgr.): Oswego, N. Y., Oct. 31. Syracuse Nov. 1, 2. Rochester 3, 4. St. Catharines, Ont. 7.
- A CONTENTED WOMAN:** (Belle Archer, Fred E. Wright, mgr.): Baltimore, Md., Oct. 30-Nov. 4. Washington, D. C., 6-11. Brooklyn, N. Y., 12-22.
- A COUNTRY MERCHANT:** Meadville, Pa., Nov. 1. Greenville 2. Ashland 4. O. 4.
- A DAY AND A NIGHT:** (Harry Phillips, mgr.): Canton, O., Nov. 3. Alliance 4.
- A FEMALE DRUMMER:** Peoria, Ill., Oct. 31. Springfield Nov. 1. Keokuk, Ia., 2. Burlington 3. Cedar Rapids 4. Des Moines 6. Omaha, Neb., 7-9. St. Joseph, Mo., 10. Hannibal, Mo., 12-18.
- A GRIP OF STEEL:** Reading, Pa., Oct. 30, 31. Easton Nov. 2, 3. Allentown 4.
- A HIGH TONED BURGALAR:** (Hollis E. Cooley, mgr.): Rochester, N. Y., Oct. 30-Nov. 1. Syracuse 2-4. Cleveland, O., 5.
- A HOT OLD TIME (Eastern):** E. A. Braden, mgr.: Glens Falls, N. Y., Nov. 1.
- A HOT OLD TIME (The Rays):** Newark, N. J., Nov. 6-11.
- A HOT OLD TIME (Western):** St. Joseph, Mo., Oct. 30, 31. Atchison, Kan., Nov. 1. Topeka 4. Junction City 10.
- A HUSBAND ON SALARY:** Lancaster, O., Oct. 31. Chillicothe Nov. 1. Chillicothe 4. Portsmouth 6.
- A LADY OF QUALITY:** (Eugene Blair, E. F. Mulholland, mgr.): Denver, Col., Oct. 30-Nov. 4. Pueblo 4. Colorado Springs 5. Salt Lake City, U. S., 10. Ogden 10. San Francisco, Cal., 12-18.
- A MAN OF AFFAIRS:** (H. W. Taylor, mgr.): Richmond, Va., Nov. 1. Schuylkill, Pa., 1. Oneonta 2. Cooperstown 3. Rome 5, 7. Oneida 10.
- A MAN OF THE FUTURE:** (J. J. McDowell, mgr.): Grand Rapids, Mich., Oct. 30, 31.
- A MERRY CHASE:** (Lyman Bros., mgr.): Lincoln, Neb., Oct. 30, 31. Nebraska City Nov. 1. Glenwood, Ia., 2. Red Oak 3. Corning 4. Council Bluffs 5. Chicago 6-11. Pleasant 13. Columbus 14. Sigourney 15. Des Moines 16-18.
- A MILK WHITE FLAG:** (Dunne and Ryley, mgrs.): Portland, Oct. Nov. 1. Seattle, Wash., 2. New Whatcom, B. C., 3. Vancouver 4. Victoria 6. Tacoma, Wash., 7. Spokane 9. Great Falls, Mont., 11. Helena 15. Anaconda 16. Butte 18, 19.
- A PAIR OF BLACK EYES:** (Betts and Patee, mgrs.): Lorain, O., Oct. 31. Port Clinton Nov. 1. Carey 2. Findlay 3. Tiffin 4. Gallon 6. Larue 7. Bellefontaine 8. Mechanicville 9. Springfield 10. Xenia 11. Middleburg 12. Hamilton 13. Richmond, Ind., 14. Greenville, O., 17.
- A RAG TIME RECEPTION:** (E. W. Brondlow, mgr.): Dayton, O., Oct. 30-Nov. 1. Urbana 2. Circleville 3. Lancaster 4. Chillicothe 6. Parkersburg, W. Va., 7. Marietta, O., 8. Sistersville, W. Va., 9. Wheeling, Mont., 10. Cincinnati 11. E. Liverpool 15. Alliance 16. Youngstown 17, 18.
- A ROMANCE OF COON HOLLOW:** (George R. Gaston, mgr.): Great Falls, Mont., Oct. 30, 31.
- A RUDDY GIL:** (Columbus, O., Oct. 31. Lima Nov. 2. Ft. Wayne, Ind., 3.
- A SOLDIER OF THE EMPIRE:** (A. G. Fielding, mgr.): Holyoke, Mass., Oct. 30-Nov. 1.
- A STRANGER IN A STRANGE LAND:** New York City Sept. 11-Indefinite.
- A STRANGER IN NEW YORK:** (A. Thalheimer, mgr.): Duluth, Minn., Oct. 31. St. Cloud Nov. 1. Crookston 2. Winnipeg, Man., 3. Grand Forks, N. D., 4. Faribault 7. Rulison, Mont., 8. Livingston 10. Helena 11. Bozeman 12. Anaconda 15. Butte 16-18.
- A TEMPERANCE TOWN:** (Albert A. Ashley, prop. and mgr.): White River Junction, Vt., Oct. 31. Franklin Falls, N. H., 1. Claremont 2. Leominster, Mass., 3. Clinton 4.
- A TEXAS STEER:** (Denver, Col., Oct. 30-Nov. 4. Cheyenne, Wyo., 5. Grand Island, Neb., 6. Hastings 7. Council Bluffs 8. Omaha City 9. Fall City 10. Omaha 11. Cedar Rapids, Ia., 12. Sterling, Ill., 15.
- A TRIP TO CHINATOWN:** (Fred E. Wright, mgr.): Marion, Ind., Oct. 31. Frankfort Nov. 1. Crawfordsville 2. Danville, Ill., 3. Champaign 4. Champaign 6-11.
- A TRIP TO CONEY ISLAND:** Harrisburg, Pa., Oct. 31. Lancaster Nov. 1. Hasleton 2. Bloomsburg 3. Pittston 4.
- A TRIP TO COONTOWN:** (Cole and Johnson): Cleveland, O., Oct. 30-Nov. 4.
- A TURKISH BATH:** (Samuel S. Spedden, mgr.): Junction City, Kan., Nov. 1.
- A WHITE ELEPHANT:** (Frederick North, mgr.): Orono, Nov. 1. St. Louis Nov. 1. Beatrice 2. Pawnee City 3. Horton, Kan., 4. Holton 6. Scranton 7. Topeka 8. Osgo 9. Ottawa 10. Lawrence 11. Garnett 13. Chanute 14. Ft. Scott 15. Parsons 16. Girard 17.
- A WILD GOOSE CHASE:** (Clifford and Kent, mgrs.): Lynn, Mass., Oct. 30-Nov. 1.
- A WISE WOMAN:** Canton, O., Oct. 31. Akron Nov. 1. Hamilton 2. Kent 3. Oct. 30-Nov. 4. New Castle, Pa., 6. Youngstown, O., 7. E. Liverpool 8. Warrensburg, Pa., 9. Washington 10. Canonsburg 11.
- A YOUNG WIFE:** Schenectady, N. Y., Oct. 31. Utica Nov. 2. Allentown, Pa., 7.
- ADAM'S BROTHERS:** (H. W. Taylor, mgr.): Mt. Vernon, N. Y., Oct. 30-Nov. 4. Peekskill 6-11.
- ADAMS, MAUDE:** (Charles Frohman, mgr.): Brooklyn, N. Y., Oct. 30-Nov. 4. Northampton, Mass., 15.
- ALOKAS STOCK:** (Belasco and Thal, mgrs.): San Francisco, Cal., Oct. 9-Indefinite.
- ALLEN, VIOLA:** (Lieber and Co., mgrs.): Cleveland, O., Oct. 30-Nov. 4.
- ANDERSON THEATRE:** (Ed Anderson, mgr.): Albion, Mich., Oct. 30-Nov. 4. Pontiac 6-11. Chatham, Ont., 13-18.
- AN EASY MARK:** (C. A. Burt, mgr.): Des Moines, Ia., Oct. 29-31. Ottumwa Nov. 1. Peoria, Ill., 2. Bloomington 3. Milwaukee, Wis., 4-11. Chicago, Ill., 12-22.
- ANGELL COMEDIANS:** Two Rivers, Wis., Oct. 30-Nov. 4. Brillon 6-11.
- ARIZONA:** (Kirk La Shelle and Fred B. Hamlin, prop.): Detroit, Oct. 30-Nov. 4. New Castle, Pa., 7. Arthur, Julia: New York City 24-Indefinite.
- AT GAY CONEY ISLAND:** (Whiting and Willis, prop.): Pittsburgh, Kan., Oct. 31. Springfield, Mo., Nov. 2.
- AT PINNY RIDGE:** Cleveland, O., Oct. 30-Nov. 4. Downsville, Mich., 10.
- AT THE WHITE HORSE TAVERN:** (Daniel and Charles Frohman, mgrs.): Boston, Mass., Oct. 22-Nov. 4.
- AUBREY DRAMATIC STOCK:** (Mittenthal Brothers, mgrs.): Wheeling, W. Va., Oct. 30-Nov. 4. McKeesport, Pa., 6-11. Cumberland, Md., 13-18.
- AUNT JEREMIAH:** (W. S. Campbell, mgr.): Muskegon, Mich., Oct. 31. Madison Nov. 2. Mt. Pleasant 3. Ottumwa 4.
- BALDWIN-MELVILLE:** Savannah, Ga., Nov. 1-4. Montgomery, Ala., 6-11. Charleston, S. C., 13-18.
- BARBOUR THEATRE:** (Cavendish, O., Oct. 30-Nov. 4. Because she loved him 80 (Julius Cahn, mgr.): Selma, Ala., Oct. 31. New Orleans, La., Nov. 6-11. Because she loved him 80 (Charles Frohman, mgr.): Philadelphia, Pa., Oct. 22-Nov. 18. Boston, Mass., 20-Dec. 2.
- BENNETT-MOULTON:** (A. Earl Burgess, mgr.): Carbondale, Pa., Oct. 30-Nov. 4. Binghamton, N. Y., 11. Auburn 15.
- BENNETT-MOULTON:** (B): Worcester, Mass., Oct. 30-Nov. 4. Schenectady, N. Y., 6-11. Poughkeepsie 13-18.
- BITTER THEATRE:** Laramie, Wyo., Nov. 1-4.
- BLISS JEANS:** Plainfield, N. J., Nov. 3. Trenton 4.
- BOY TOM STOCK:** (Albion, Pa., Oct. 30-Nov. 1. Johnston 2-4.
- BROWN'S IN TOWN:** (Delcher and Hennessy, mgrs.): San Francisco, Cal., Oct. 29-Nov. 11.
- BROWN'S IN TOWN:** (La Motte and Sowersby, mgrs.): Bloomington, Ill., Oct. 31. Streator Nov. 1. Ottumwa 2. Aurora 3. So. Chicago 4. Galesburg 4. Quincy 7.
- BRYAN COMEDIANS:** Auburn, Ind., Oct. 30-Nov. 4. Burrill Comedy: (Laura Whitaker, Charles W. Burrill, mgr.): Reading, Pa., Oct. 30-Nov. 4.
- CAMPBELL CLEMENS:** (Harrie Bulb, mgr.): Red Bank, N. J., Oct. 30-Nov. 4. Ashbury Park 6-11.
- CANTWELL and LAWLER:** Summersworth, N. H., Oct. 30-Nov. 4.
- CARNER STOCK:** (Harry L. Webb, mgr.): Coahueta, O., Oct. 30-Nov. 4. Caldwell 6.
- CARPENTER, FRANKIE:** (George K. Robinson, mgr.): Portland, Me., Oct. 30-Nov. 4. Lewiston 6-11.
- CARROLL COMEDY:** New Martinsville, W. Va., Oct. 30-Nov. 4.
- CASEY'S TROUBLES:** (Alfred Kelsey, St. Charles, Mo., Oct. 31. Schenectady Nov. 1. Auburn 2. Syracuse 3. Utica 4. Troy 5. Albany 6. Schenectady 7. New York City 8. Schenectady 9. Albany 10. Troy 11. Schenectady 12. Albany 13. Troy 14. Schenectady 15. Albany 16. Troy 17. Schenectady 18. Albany 19. Troy 20. Schenectady 21. Albany 22. Troy 23. Schenectady 24. Albany 25. Troy 26. Schenectady 27. Albany 28. Troy 29. Schenectady 30. Albany 31. Troy 32. Schenectady 33. Albany 34. Troy 35. Schenectady 36. Albany 37. Troy 38. Schenectady 39. Albany 40. Troy 41. Schenectady 42. Albany 43. Troy 44. Schenectady 45. Albany 46. Troy 47. Schenectady 48. Albany 49. Troy 50. Schenectady 51. Albany 52. Troy 53. Schenectady 54. Albany 55. Troy 56. Schenectady 57. Albany 58. Troy 59. Schenectady 60. Albany 61. Troy 62. Schenectady 63. Albany 64. Troy 65. Schenectady 66. Albany 67. Troy 68. Schenectady 69. Albany 70. Troy 71. Schenectady 72. Albany 73. Troy 74. Schenectady 75. Albany 76. Troy 77. Schenectady 78. Albany 79. Troy 80. Schenectady 81. Albany 82. Troy 83. Schenectady 84. Albany 85. Troy 86. Schenectady 87. Albany 88. Troy 89. Schenectady 90. Albany 91. Troy 92. Schenectady 93. Albany 94. Troy 95. Schenectady 96. Albany 97. Troy 98. Schenectady 99. Albany 100. Troy 101. Schenectady 102. Albany 103. Troy 104. Schenectady 105. Albany 106. Troy 107. Schenectady 108. Albany 109. Troy 110. Schenectady 111. Albany 112. Troy 113. Schenectady 114. Albany 115. Troy 116. Schenectady 117. Albany 118. Troy 119. Schenectady 120. Albany 121. Troy 122. Schenectady 123. Albany 124. Troy 125. Schenectady 126. Albany 127. Troy 128. Schenectady 129. Albany 130. Troy 131. Schenectady 132. Albany 133. Troy 134. Schenectady 135. Albany 136. Troy 137. Schenectady 138. Albany 139. Troy 140. Schenectady 141. Albany 142. Troy 143. Schenectady 144. Albany 145. Troy 146. Schenectady 147. Albany 148. Troy 149. Schenectady 150. Albany 151. Troy 152. Schenectady 153. Albany 154. Troy 155. Schenectady 156. Albany 157. Troy 158. Schenectady 159. Albany 160. Troy 161. Schenectady 162. Albany 163. Troy 164. Schenectady 165. Albany 166. Troy 167. Schenectady 168. Albany 169. Troy 170. Schenectady 171. Albany 172. Troy 173. Schenectady 174. Albany 175. Troy 176. Schenectady 177. Albany 178. Troy 179. Schenectady 180. Albany 181. Troy 182. Schenectady 183. Albany 184. Troy 185. Schenectady 186. Albany 187. Troy 188. Schenectady 189. Albany 190. Troy 191. Schenectady 192. Albany 193. Troy 194. Schenectady 195. Albany 196. Troy 197. Schenectady 198. Albany 199. Troy 200. Schenectady 201. Albany 202. Troy 203. Schenectady 204. Albany 205. Troy 206. Schenectady 207. Albany 208. Troy 209. Schenectady 210. Albany 211. Troy 212. Schenectady 213. Albany 214. Troy 215. Schenectady 216. Albany 217. Troy 218. Schenectady 219. Albany 220. Troy 221. Schenectady 222. Albany 223. Troy 224. Schenectady 225. Albany 226. Troy 227. Schenectady 228. Albany 229. Troy 230. Schenectady 231. Albany 232. Troy 233. Schenectady 234. Albany 235. Troy 236. Schenectady 237. Albany 238. Troy 239. Schenectady 240. Albany 241. Troy 242. Schenectady 243. Albany 244. Troy 245. Schenectady 246. Albany 247. Troy 248. Schenectady 249. Albany 250. Troy 251. Schenectady 252. Albany 253. Troy 254. Schenectady 255. Albany 256. Troy 257. Schenectady 258. Albany 259. Troy 260. Schenectady 261. Albany 262. Troy 263. Schenectady 264. Albany 265. Troy 266. Schenectady 267. Albany 268. Troy 269. Schenectady 270. Albany 271. Troy 272. Schenectady 273. Albany 274. Troy 275. Schenectady 276. Albany 277. Troy 278. Schenectady 279. Albany 280. Troy 281. Schenectady 282. Albany 283. Troy 284. Schenectady 285. Albany 286. Troy 287. Schenectady 288. Albany 289. Troy 290. Schenectady 291. Albany 292. Troy 293. Schenectady 294. Albany 295. Troy 296. Schenectady 297. Albany 298. Troy 299. Schenectady 300. Albany 301. Troy 302. Schenectady 303. Albany 304. Troy 305. Schenectady 306. Albany 307. Troy 308. Schenectady 309. Albany 310. Troy 311. Schenectady 312. Albany 313. Troy 314. Schenectady 315. Albany 316. Troy 317. Schenectady 318. Albany 319. Troy 320. Schenectady 321. Albany 322. Troy 323. Schenectady 324. Albany 325. Troy 326. Schenectady 327. Albany 328. Troy 329. Schenectady 330. Albany 331. Troy 332. Schenectady 333. Albany 334. Troy 335. Schenectady 336. Albany 337. Troy 338. Schenectady 339. Albany 340. Troy 341. Schenectady 342. Albany 343. Troy 344. Schenectady 345. Albany 346. Troy 347. Schenectady 348. Albany 349. Troy 350. Schenectady 351. Albany 352. Troy 353. Schenectady 354. Albany 355. Troy 356. Schenectady 357. Albany 358. Troy 359. Schenectady 360. Albany 361. Troy 362. Schenectady 363. Albany 364. Troy 365. Schenectady 366. Albany 367. Troy 368. Schenectady 369. Albany 370. Troy 371. Schenectady 372. Albany 373. Troy 374. Schenectady 375. Albany 376. Troy 377. Schenectady 378. Albany 379. Troy 380. Schenectady 381. Albany 382. Troy 383. Schenectady 384. Albany 385. Troy 386. Schenectady 387. Albany 388. Troy 389. Schenectady 390. Albany 391. Troy 392. Schenectady 393. Albany 394. Troy 395. Schenectady 396. Albany 397. Troy 398. Schenectady 399. Albany 400. Troy 401. Schenectady 402. Albany 403. Troy 404. Schenectady 405. Albany 406. Troy 407. Schenectady 408. Albany 409. Troy 410. Schenectady 411. Albany 412. Troy 413. Schenectady 414. Albany 415. Troy 416. Schenectady 417. Albany 418. Troy 419. Schenectady 420. Albany 421. Troy 422. Schenectady 423. Albany 424. Troy 425. Schenectady 426. Albany 427. Troy 428. Schenectady 429. Albany 430. Troy 431. Schenectady 432. Albany 433. Troy 434. Schenectady 435. Albany 436. Troy 437. Schenectady 438. Albany 439. Troy 440. Schenectady 441. Albany 442. Troy 443. Schenectady 444. Albany 445. Troy 446. Schenectady 447. Albany 448. Troy 449. Schenectady 450. Albany 451. Troy 452. Schenectady 453. Albany 454. Troy 455. Schenectady 456. Albany 457. Troy 458. Schenectady 459. Albany 460. Troy 461. Schenectady 462. Albany 463. Troy 464. Schenectady 465. Albany 466. Troy 467. Schenectady 468. Albany 469. Troy 470. Schenectady 471. Albany 472. Troy 473. Schenectady 474. Albany 475. Troy 476. Schenectady 477. Albany 478. Troy 479. Schenectady 480. Albany 481. Troy 482. Schenectady 483. Albany 484. Troy 485. Schenectady 486. Albany 487. Troy 488. Schenectady 489. Albany 490. Troy 491. Schenectady 492. Albany 493. Troy 494. Schenectady 495. Albany 496. Troy 497. Schenectady 498. Albany 499. Troy 500. Schenectady 501. Albany 502. Troy 503. Schenectady 504. Albany 505. Troy 506. Schenectady 507. Albany 508. Troy 509. Schenectady 510. Albany 511. Troy 512. Schenectady 513. Albany 514. Troy 515. Schenectady 516. Albany 517. Troy 518. Schenectady 519. Albany 520. Troy 521. Schenectady 522. Albany 523. Troy 524. Schenectady 525. Albany 526. Troy 527. Schenectady 528. Albany 529. Troy 530. Schenectady 531. Albany 532. Troy 533. Schenectady 534. Albany 535. Troy 536. Schenectady 537. Albany 538. Troy 539. Schenectady 540. Albany 541. Troy 542. Schenectady 543. Albany 544. Troy 545. Schenectady 546. Albany 547. Troy 548. Schenectady 549. Albany 550. Troy 551. Schenectady 552. Albany 553. Troy 554. Schenectady 555. Albany 556. Troy 557. Schenectady 558. Albany 559. Troy 560. Schenectady 561. Albany 562. Troy 563. Schenectady 564. Albany 565. Troy 566. Schenectady 567. Albany 568. Troy 569. Schenectady 570. Albany 571. Troy 572. Schenectady 573. Albany 574. Troy 575. Schenectady 576. Albany 577. Troy 578. Schenectady 579. Albany 580. Troy 581. Schenectady 582. Albany 583. Troy 584. Schenectady 585. Albany 586. Troy 587. Schenectady 588. Albany 589. Troy 590. Schenectady 591. Albany 592. Troy 593. Schenectady 594. Albany 595. Troy 596. Schenectady 597. Albany 598. Troy 599. Schenectady 600. Albany 601. Troy 602. Schenectady 603. Albany 604. Troy 605. Schenectady 606. Albany 607. Troy 608. Schenectady 609. Albany 610. Troy 611. Schenectady 612. Albany 613. Troy 614. Schenectady 615. Albany 616. Troy 617. Schenectady 618. Albany 619. Troy 620. Schenectady 621. Albany 622. Troy 623. Schenectady 624. Albany 625. Troy 626. Schenectady 627. Albany 628. Troy 629. Schenectady 630. Albany 631. Troy 632. Schenectady 633. Albany 634. Troy 635. Schenectady 636. Albany 637. Troy 638. Schenectady 639. Albany 640. Troy 641. Schenectady 642. Albany 643. Troy 644. Schenectady 645. Albany 646. Troy 647. Schenectady 648. Albany 649. Troy 650. Schenectady 651. Albany 652. Troy 653. Schenectady 654. Albany 655. Troy 656. Schenectady 657. Albany 658. Troy 659. Schenectady 660. Albany 661. Troy 662. Schenectady 663. Albany 664. Troy 665. Schenectady 666. Albany 667. Troy 668. Schenectady 669. Albany 670. Troy 671. Schenectady 672. Albany 673. Troy 674. Schenectady 675. Albany 676. Troy 677. Schenectady 678. Albany 679. Troy 680. Schenectady 681. Albany 682. Troy 683. Schenectady 684. Albany 685. Troy 686. Schenectady 687. Albany 688. Troy 689. Schenectady 690. Albany 691. Troy 692. Schenectady 693. Albany 694. Troy 695. Schenectady 696. Albany 697. Troy 698. Schenectady 699. Albany 700. Troy 701. Schenectady 702. Albany 703. Troy 704. Schenectady 705. Albany 706. Troy 707. Schenectady 708. Albany 709. Troy 710. Schenectady 711. Albany 712. Troy 713. Schenectady 714. Albany 715. Troy 716. Schenectady 717. Albany 718. Troy 719. Schenectady 720. Albany 721. Troy 722. Schenectady 723. Albany 724. Troy 725. Schenectady 726. Albany 727. Troy 728. Schenectady 729. Albany 730. Troy 731. Schenectady 732. Albany 733. Troy 734. Schenectady 735. Albany 736. Troy 737. Schenectady 738. Albany 739. Troy 740. Schenectady 741. Albany 742. Troy 743. Schenectady 744. Albany 745. Troy 746. Schenectady 747. Albany 748. Troy 749. Schenectady 750. Albany 751. Troy 752. Schenectady 753. Albany 754. Troy 755. Schenectady 756. Albany 757. Troy 758. Schenectady 759. Albany 760. Troy 761. Schenectady 762. Albany 763. Troy 764. Schenectady 765. Albany 766. Troy 767. Schenectady 768. Albany 769. Troy 770. Schenectady 771. Albany 772. Troy 773. Schenectady 774. Albany 775. Troy 776. Schenectady 777. Albany 778. Troy 779. Schenectady 780. Albany 781. Troy 782. Schenectady 783. Albany 784. Troy 785. Schenectady 786. Albany 787. Troy 788. Schenectady 789. Albany 790. Troy 791. Schenectady 792. Albany 793. Troy 794. Schenectady 795. Albany 796. Troy 797. Schenectady 798. Albany 799. Troy 800. Schenectady 801. Albany 802. Troy 803. Schenectady 804. Albany 805. Troy 806. Schenectady 807. Albany 808. Troy 809. Schenectady 810. Albany 811. Troy 812. Schenectady 813. Albany 814. Troy 815. Schenectady 816. Albany 817. Troy 818. Schenectady 819. Albany 820. Troy 821. Schenectady 822. Albany 823. Troy 824. Schenectady 825. Albany 826. Troy 827. Schenectady 828. Albany 829. Troy 830. Schenectady 831. Albany 832. Troy 833. Schenectady 834. Albany 835. Troy 836. Schenectady 837. Albany 838. Troy 839. Schenectady 840. Albany 841. Troy 842. Schenectady 843. Albany 844. Troy 845. Schenectady 846. Albany 847. Troy 848. Schenectady 849. Albany 850. Troy 851. Schenectady 852. Albany 853. Troy 854. Schenectady 855. Albany 856. Troy 857. Schenectady 858. Albany 859. Troy 860. Schenectady 861. Albany 862. Troy 863. Schenectady 864. Albany 865. Troy 866. Schenectady 867. Albany 868. Troy 869. Schenectady 870. Albany 871. Troy 872. Schenectady 873. Albany 874. Troy 875. Schenectady 876. Albany 877. Troy 878. Schenectady 879. Albany 880. Troy 881. Schenectady 882. Albany 883. Troy 884. Schenectady 885. Albany 886. Troy 887. Schenectady 888. Albany 889. Troy 890. Schenectady 891. Albany 892. Troy 893. Schenectady 894. Albany 895. Troy 896. Schenectady 897. Albany 898. Troy 899. Schenectady 900. Albany 901. Troy 902. Schenectady 903. Albany 904. Troy 905. Schenectady 906. Albany 907. Troy 908. Schenectady 909. Albany 910. Troy 911. Schenectady 912. Albany 913. Troy 914. Schenectady 915. Albany 916. Troy 917. Schenectady 918. Albany 919. Troy 920. Schenectady 921. Albany 922. Troy 923. Schenectady 924. Albany 925. Troy 926. Schenectady 927. Albany 928. Troy 929. Schenectady 930. Albany 931. Troy 932. Schenectady 933. Albany 934. Troy 935. Schenectady 936. Albany 937. Troy 938. Schenectady 939. Albany 940. Troy 941. Schenectady 942. Albany 943. Troy 944. Schenectady 945. Albany 946. Troy 947. Schenectady 948. Albany 949. Troy 950. Schenectady 951. Albany 952. Troy 953. Schenectady 954. Albany 955. Troy 956. Schenectady 957. Albany 958. Troy 959. Schenectady 960. Albany 961. Troy 962. Schenectady 963. Albany 964. Troy 965. Schenectady 966. Albany 967. Troy 968. Schenectady 969. Albany 970. Troy 971. Schenectady 972. Albany 973. Troy 974. Schenectady 975. Albany 976. Troy 977. Schenectady 978. Albany 979. Troy 980. Schenectady 981. Albany 982. Troy 983. Schenectady 984. Albany 985. Troy 986. Schenectady 987. Albany 988. Troy 989. Schenectady 990. Albany 991. Troy 992. Schenectady 993. Albany 994. Troy 995. Schenectady 996. Albany 997. Troy 998. Schenectady 999. Albany 1000. Troy 1001. Schenectady 1002. Albany 1003. Troy 1004. Schenectady 1005. Albany 1006. Troy 1007. Schenectady 1008. Albany 1009. Troy 1010. Schenectady 1011. Albany 1012. Troy 1013. Schenectady 1014. Albany 1015. Troy 1016. Schenectady 1017. Albany 1018. Troy 1019. Schenectady 1020. Albany 1021. Troy 1022. Schenectady 1023. Albany 1024. Troy 1025. Schenectady 1026. Albany 1027. Troy 1028. Schenectady 1029. Albany 1030. Troy 1031. Schenectady 1032. Albany 1033. Troy 1034. Schenectady 1035. Albany 1036. Troy 1037. Schenectady 1038. Albany 1039. Troy 1040. Schenectady 1041. Albany 1042. Troy 1043. Schenectady 1044. Albany 1045. Troy 1046. Schenectady 1047. Albany 1048. Troy 1049. Schenectady 1050. Albany 1051. Troy 1052. Schenectady 1053. Albany 1054. Troy 1055. Schenectady 1056. Albany 1057. Troy 1058. Schenectady 1059. Albany 1060. Troy 1061. Schenectady 1062. Albany 1063. Troy 1064. Schenectady 1065. Albany 1066. Troy 1067. Schenectady 1068. Albany 1069. Troy 1070. Schenectady 1071. Albany 1072. Troy 1073. Schenectady 1074. Albany 1075. Troy 1076. Schenectady 1077. Albany 1078. Troy 1079. Schenectady 1080. Albany 1081. Troy 1082. Schenectady 1083. Albany 1084. Troy 1085. Schenectady 1086. Albany 1087. Troy 1088. Schenectady 1089. Albany 1090. Troy 1091. Schenectady 1092. Albany 1093. Troy 1094. Schenectady 1095. Albany 1096. Troy 1097. Schenectady 1098. Albany 1099. Troy 1100. Schenectady 1101. Albany 1102. Troy 1103. Schenectady 1104. Albany 1105. Troy 1106. Schenectady 1107. Albany 1108. Troy 1109. Schenectady 1110. Albany 1111. Troy 1112. Schenectady 1113. Albany 1114. Troy 1115. Schenectady 1116. Albany 1117. Troy 1118. Schenectady 1119. Albany 1120. Troy 1121. Schenectady 1122. Albany 1123. Troy 1124. Schenectady 1125. Albany 1126. Troy 1127. Schenectady 1128. Albany 1129. Troy 1130. Schenectady 1131. Albany 1132. Troy 1133. Schenectady 1134. Albany 1135. Troy 1136. Schenectady 1137. Albany 1138. Troy 1139. Schenectady 1140. Albany 1141. Troy 1142. Schenectady 1143. Albany 1144. Troy 1145. Schenectady 1146. Albany 1147. Troy 1148. Schenectady 1149. Albany 1150. Troy 1151. Schenectady 1152. Albany 1153. Troy 1154. Schenectady 1155. Albany 1156. Troy 1157. Schenectady 1158. Albany

HESS' COLD CREAM, 4 lb., 50c



Youthful Tint Mfg. Co.

HESS' FACE POWDER, 4 lb., 50c

318 W. 77th STREET, NEW YORK, }
June 8, 1904.

Dear Sir:—Permit me to thank you for the make-up and toilet articles you sent me; they are exquisite. I use the toilet articles now and will enjoy the luxury of the make-up box when next I sing in opera. Thanking you most sincerely, I am,

Yours cordially,
LILLIAN RUSSELL.

NEW YORK THEATRES.

5th Ave Theatre
BROADWAY & 28th ST.
Edwin Knowles, Manager
Matinees, Wednesday and Saturday.

MRS. FISKE
In New Play by LANGLDON MITCHELL
(founded on Thackeray's "Vanity Fair"), entitled
BECKY SHARP
Seats on sale four weeks in advance.

BROADWAY THEATRE
41st St. and Broadway.
JACOB LITT, Proprietor.
Evenings 8:15. Wed. and Sat. Mats.
Special Matinee Election Day.
Tribune: "Resplendent and superb."

JULIA ARTHUR
In a spectacle of regal magnificence.
MORE THAN QUEEN.

AMERICAN OPERA. THIRD YEAR.
(In English) Verdi's
IL TROVATORE
Great Singing Chorus of 60.
Next week—CARMEN.
25, 50, 75, \$1. Good Orchestra Seats for 50c

MURRAY HILL THEATRE.
Lex. Ave. & 42d St., one square East Grand Central Depot

| | | |
|-------------|---|-------------|
| SECOND YEAR |  | SECOND YEAR |
| SECOND YEAR | | SECOND YEAR |
| SECOND YEAR | | SECOND YEAR |

Henry V. Donnelly Stock Company.
THIS WEEK:
MADAME SANS GENE.
Evening Prices, 25-75

HERALD SQUARE THEATRE.
Broadway and 35th St.
Evg., 8 Mats. Wed. and Sat.

THE PLAY OF THE CENTURY,
THE ZANGWILL PLAY
(Children of the Ghetto.)

B. F. KEITH'S NEW UNION SQUARE THEATRE
E. F. ALBEE - General Manager
S. K. HORDON - Booking Manager
Devoted to Mr. Keith's Original Idea,
CONTINUOUS PERFORMANCE.
Successful since July 5, 1895.

BEST VAUDEVILLE IN NEW YORK
MANHATTAN THEATRE
14th St. and Broadway
Evenings, 8:15 Mats., Wednesday and Saturday.

A STRANGER IN A STRANGE LAND

STAR THEATRE
E'way, near 14th St.
Evg. 8:15. Mat., Wed. and Sat.

ROSE COGHLAN in
THE WHITE HEATHER.

PASTOR'S
14th Street, between 3d and 4th Avenues.
Alice Conway and Ed Clark, Linton and McIntyre
Mr. and Mrs. Edward Esmond, Miss Annie Hart, J. Villiers, Edwin French, Brilliant Comedy Quartet
Kennedy and Quastrell, Ed and Rolla White, Hill at Hill, and the Hill Sisters, Bigger and Dreher, W. Cahill Davis, James A. Dunn, The Vitagraph

WEBER AND FIELDS' MUSIC HALL
E'way and 34th St.
WHIRL-I-GIG AND THE OTHER WAY
Also OLIO. Mats., Tuesday and Saturday.

THIRD AVENUE THEATRE.
This week—**J. H. TOOLE**

A. H. SHELDON & CO., Lessee

TELEGRAPHIC NEWS

CHICAGO.

Fire at the Columbia—Current Attractions—Matters of Interest.

(Special to The Mirror.)

CHICAGO, Oct. 30.

Richard Mansfield successfully tested his drawing powers last week with *The First Violin* at the Grand Opera House, and this week he is giving his repertoire, and the sale of seats indicates his wisdom. To-night, *Boys Brumwell* was revived, and it will be repeated Friday. *Cyrano* will be given to-morrow night, *The First Violin* Wednesday and Thursday evenings and Saturday afternoon, and Dr. Jekyll and Mr. Hyde Saturday night. A Mansfield engagement without Dr. J. and Mr. H. would be like a pipe dream with the opera left out. Madame Modjeska follows, with Marie Antoinette and other plays.

The October dinner of the Forty Club will occur to-morrow night at the Grand Pacific Hotel, and among the invited guests are Richard Mansfield, Frank Losee, Edwin Stevens, Felix Morris, Louis Netherole, Louis Massen, Burton Holmes, John Glendinning, Hamilton Beville, Marcus Mayer, H. Steeve-Smith, A. L. Levering, H. Newton Ludo, W. G. Griffith, Sheridan Block, Fred Thorne, W. G. Stewart, Arthur Clark, Ernest Hastings, Clyde Fitch, A. M. Palmer, Arthur Miller, C. F. Browne, and Joseph Dillon.

At the Columbia His Excellency the Governor opened its third and last week last night with excitement. Fire broke out under the stairway leading to the gallery a few minutes previous to the beginning of the first act. Although the house was crowded no one was injured, and a score which followed the discovery of the fire was quelled by prompt action of attendants and the police. The large audience took the matter calmly, many remaining in their seats and applauding the work of the firemen.

The important production of the week here is that of *Sapho*, Clyde Fitch's latest play, which Olga Netherole gave for the first time to-night at Powers'. A very well audience seemed to like *Sapho*, and Clyde Fitch, who is here, has added another apparent success to his string.

There is still a line in front of McVicker's box-office daily, which is the best argument that *The Great Ruby* has been a lasting hit. This is its fourth week. Isabella Orphan, in the role originally played in this country by Ada Rehan, does the best work she has ever done. And speaking of *The Great Ruby* reminds me that, with all due respect to Sherlock Holmes and Bill Pinkerton, I have never seen such a desperate crowd as "the diamond gang" in the McVicker Building since the days of the Owl Club. (Home theater please write.)

The Castle Square company gave Puccini's *La Boheme* at the Studebaker to-night for the first time here in English. Yvonne de Treville, coming from New York to sing the soprano role. It proved to be one of the best productions that the company has yet given us. The Chimes of Normandy will follow.

Our Chesterfieldian friend, James W. Morrissey, is here in the interest of the Chicago Actors' Fund benefit, which will occur at McVicker's on the afternoon of Thursday, Nov. 9. Already Madame Modjeska, M. C. Goodwin, and The Great Ruby company have consented to appear, and it is the intention of the committee to excel in magnitude and excellence the big bill recently given in Boston for the fund's benefit.

Nat C. Goodwin and Maxine Elliott will follow Olga Netherole at Powers', appearing next Monday in *The Cowboy and the Lady*.

I had two weddings in my down town court last week, for both of which I had "professional" witnesses. The first witness was W. N. Griffiths, of Mr. Mansfield's company, who gave the bride and groom that unctuous chuckle which is all his own, and the second was Louis Netherole, who signed his name to the certificate with a great flourish, but who subsequently lost faith in humanity because the thirty groom carefully examined the signature out of the certificate wrote "Pass two" above it, and enjoyed The Second Mrs. Tanqueray at Powers' as a wedding trip.

Henry Arthur Jones' *The Masked Ball* is the stock bill at the Dearborn this week, while the stock up at Hopkins' is playing *Northern Lights*.

Robert Fitzsimmons follows *The Choir Invisible* this week at the Lyric, and under the circumstances I cannot say that *Chorus* is the choir.

On the whole, we went from the Academy of Music to the Alhambra yesterday, succeeding *The Man of Mystery*, and was followed by *Midnight in Chinatown*.

Over at Howard's we have Jack Sheppard this week, and at the Bijou His Better Half is followed by *On the Swanne River*.

What happened to Jones had a big week at the Grand Northern, where it was followed yesterday afternoon by *Supper*.

Beginning Nov. 6 we are to have grand opera by the Grand company at the Auditorium, and Tannhauser will be the first bill.

The second concert of the Theodore Thomas Orchestra filled the Auditorium Saturday evening, following the rehearsal Friday afternoon. The attendance this year is larger than ever before and the performance was better.

A Trip to Chinatown, with Henry Gilfill, will follow *Supper* at the Grand Northern next week.

The Castle Square management will inaugurate a series of Sunday night concerts at the Studebaker a week from next Sunday night, the star being Clara Butt.

J. M. Handley, press agent of McVicker's, goes to Milwaukee for Manager Litt to take charge of the Bijou Theatre, where Mr. Litt had his first start up the big hill.

In the police court the other day a German lawyer was cross-examining an Irish witness, and the latter appeared to object to such presumption. The German lawyer saw this, and, desiring to placate the Celt, he said soothingly: "A I want, Mr. O'Halloran, is facts," and the Irishman said indignantly: "Well, ye'll get no facts out of me, I'll tell ye that." Of course, I discharged the prisoner.

—Biff Hall.

BOSTON.

Success of Sag Harbor and the Kendals—Three Little Lambs Approved.

(Special to The Mirror.)

BOSTON, Oct. 30.

It had been the original intention to have the transformed Columbia opened on Nov. 1 with *In the Moon*. The seats had been nearly all sold when Manager Lederer changed his plans completely, postponing the date of opening to Nov. 6 with *The Man in the Moon*, Jr., with Sam Berners and Fay Tompkins at the head of the cast for the opening attraction.

The absorbing dramatic feature of the past week was the first performance on any stage of James A. Herne's new play, *Sag Harbor*, which seems to be a worthy successor to *Shore Acres* and had its first performance at the Park Oct. 24, with this cast:

| | |
|----------------------|-------------------|
| William Turner | Frank Monroe |
| Ben Turner | Forrest Robinson |
| Frank Turner | Sydney Booth |
| Captain Dan Marble | James A. Herne |
| Freeman Whitmarsh | W. T. Hodge |
| George Salter | C. D. Diddin Pitt |
| Boss Stevens | John D. Garrick |
| Jim Adams | E. H. Burke |
| Ed Miller | Robert Kelly |
| Mrs. John Russell | Mrs. Sol Smith |
| Elizabeth Ann Turner | Marion Abbott |
| Martha Rose | Jolie A. Hone |
| Jane Cawdwell | Chrystal Herne |
| Frances Towd | Jessie Dodd |
| Miss Ruby | Harriett McDonald |
| Susan Murphy | Gertrude Hindley |

The plot is simplicity itself; in fact, one might almost question the existence of a plot, but the excellence of character drawing and the perfect reproduction of the atmosphere of the Long Island village make the play one of the most charming that the Boston stage has seen in a long time. Mr. Herne frankly says that he tells an old story, but it is an old story that is always new, that of the love of two brothers for the same girl. Martha Reese, an orphan, has been adopted in childhood by Ben Turner and grows to be a beautiful girl. Ben, however, then a prosperous wharfman, is in love with her, but does not dare tell her of his love. Martha, however, is told by her father that Ben is a fortune hunter and she is told to reject him. She then falls in love with her brother, but he is told by his father that she is a fortune hunter and he is told to reject her. She then falls in love with her brother, but he is told by his father that she is a fortune hunter and he is told to reject her.

younger brother of Ben, who is ignorant of this condition of affairs, and when he comes to a proposal he rushes through it in a manner that gives her no chance to explain matters. Believing that Ben needs her more than Frank, she marries the older brother, who does not learn the secret for more than two years, when he has become a father and his wife has learned to love him. The play ends with happiness for the couple, a new bride for Frank, and domestic bliss for Captain Dan Marble, whose fondness for making everybody happy was the first cause of the difficulty and whose tact finally brought husband and wife together after their separation. Mr. Herne is an ideal impersonator of Captain Dan, and his delicious art makes the production a memorable one. His two daughters, Julie and Chrystal, are among the most delightful of the players. Forrest Robinson and Sydney Booth have never done anything here to compare with their present characters. Marion Abbott and Mrs. Sol Smith show fine drawings of Long Island types and W. T. Hodge's quaint comedy is capital.

Anna Held is the principal newcomer of the week. At the Boston she presented *Papa's Wife*, supported by Charles A. Sigel and a strong company, of which Henry Woodroff is the favorite so far as Bostonians are concerned. The engagement is for two weeks.

The Highest Bidder is the play of the week at the Castle Square, where Charles B. Hawkins makes his first appearance with the company. The Heart of Maryland is in rehearsal, and every one is wondering if Lillian Lawrence will wear a red wig as Maryland.

Three Little Lambs has settled down for a long run at the Tremont, where those who saw the production by the cadets have found that R. A. Barnett has greatly improved upon his original work by fitting it for professional production. Marie Cahill and Nellie Braggins score hits.

Mr. and Mrs. Kendal have made a decided success in *The Elder Miss Blossom* at the Hollis, and it seems to be the universal verdict that the great scene in the second act is by far the finest thing that Mrs. Kendal has ever done in Boston. Its tense and human power makes the rest of the play seem dwarfed and insignificant. So great has been the rush that an extra matinee will be given this week.

Midred Holland has been here with conspicuous success in *Two Little Vagrants* at the Grand Opera House, but she displays her versatility this week by appearing as Fan Fan a part of the time and then as Helene d'Armont. The attraction has always been a winner at this theatre.

At the White Horse Tavern is in its last week at the Boston Museum. One of the features has been the old play *Summerside*, who has made one of the biggest hits of the play. The company went out to Medford Oct. 29 to be entertained at the home of Manager Frank Norcross. Andrew Mack follows.

The double stock under the management of Dr. Lothrop divides itself between Under the Gaslight at the Bowdoin Square and Michael Strogoff at the Grand.

Henry Austin Clapp has resumed his criticisms in the *Advertiser*.

Arizona is announced to succeed *Three Little Lambs* at the Tremont, but the date is not mentioned.

Helen Gust has been engaged to play Helen Hubbard in Scott Marlow's new pastoral play.

Dr. G. E. Lothrop has decided to give up his contemplated autumn trip to Europe, but will go West and remain there until after Christmas.

John R. Scheffel, of the Tremont, has gone to Milwaukee to attend the funeral of his brother-in-law, John Black, who died there last Wednesday. A Prince of Bohemia is the title of the comic opera which George T. Richardson, of the *Traveler*, has written for the Boston Bank Officers' Association. It will be produced at the Grand Opera House later in the season and will contest for amateur honors with *The Cadets* at the Theatre.

Arthur C. Alston was here last week with *The Sorrows of Satan*, which will return to Boston at the Grand Opera House Nov. 18.

Clara Palmer has been added to the cast of *Three Little Lambs*.

Boston is to have a Christmas pantomime in the shape of the *Theatre Royal*, Edinburgh, production of *Little Red Riding Hood* at the Hollis.

Frances Drake has been engaged to visit the *Transval* to write a series of articles for the *McClure* magazine.

The Harvard boys have reduced *Cyrano de Bergerac*'s play, *Le Pedant* Jones, from five acts to three for their Cercle Francaise theatricals, but they claim to have preserved the tone and charm of the play.

Negotiations are in progress for the inclusion of the Columbia in the purchase of playhouses by the English syndicate which is after the New York and Casino in New York. It is understood that the price asked is about \$200,000.

Newton Booth gave in monologue the play *David and Jonathan* in Putnam Hall last week under the auspices of Putnam Lodge I. O. O. F. This was his first performance here in such a capacity.

Henry W. Savage says there is no foundation for the rumor that he will transform the old Music Hall into an operatic theatre.

The present management of the Museum has agreed to continue with that theatre for three seasons after the current lease expires next June.

Arrah Na Pogue was played last week in Lyceum Hall, East Boston, by the Lyceum associates.

Willard Holcomb, who made many friends during the brief time that he was here in advance of *Sag Harbor*, was suddenly called to New York to assume charge of the press interests of Liebler and Co.

JAY BENTON.

PHILADELPHIA.

Lack of Novelties in This Week's Bills—Popularity of Vaudeville—Gossip.

(Special to The Mirror.)

PHILADELPHIA, Oct. 30.

There is a lack of dramatic novelties in the offerings at our various places of entertainment. The vaudeville houses take the lead in presenting fresh attractions and are gaining in popularity weekly. The following, taken from an editorial in a local paper, covers the situation. "Some new element must be introduced into comic opera and musical farce before long, or vaudeville, in addition to owning a large part of the so-called legitimate stage, will crowd comic opera and musical farce to the wall."

The sacred concerts intended to be given by Manager A. A. Haslam at the Grand Opera House on Sunday evenings have been abandoned. Our local authorities have decided that they are against the law. Perhaps some day the people in this town may have what they desire, but at present custom has the clutch upon progressiveness.

Francis Wilson in *Cyrano de Bergerac* is in his second and last week at the Broad Street Theatre, to only medium business. Truthfully it is a desperate travesty on the French drama, and certainly is an unsatisfactory venture artistically and pecuniarily for Mr. Wilson. *Breakaway* of the Wells will follow Nov. 4 for two weeks. *Maudie Adams* Nov. 23.

The Bostonians began a two weeks' engagement this evening at the Chestnut Street Opera House, presenting *The Serenade*. For their second week, *The Smugglers of Badayez* will be sung. *Chris and the Wonderful Lamp* Nov. 13-15.

Because *She Loved Him So* is a clean, wholesome, and decidedly amusing play, and a great contrast to the majority of recent comedy productions, with risqué situations and repulsive suggestiveness. It is in its second week at the Chestnut Street Theatre to only fair patronage, but remains here another week and will be followed, if there is no shifting of attractions, by *Phroso* Nov. 13. *The Girl from Maxim's* Nov. 23.

Williams and Walker's receipts at the Auditorium last week reached over \$6,000. It was their banner week in the Quaker City. They will return in the spring for another engagement. To-night, *Hayes and Lytton* opened to a big house in a Wise Guy, which introduces a large company of fun makers in an interesting comedy, handsomely staged. With to-night's audience it scored a big hit. Next week, *MacFadden's Row of Flats*.

Jacob Litt's production of *Sporting Life*, with very large and notable cast, a stable of horses, and fine scenic effects, is a great card at the Walnut Street Theatre for this and the coming week. *Viola Allen* Nov. 13.

The Indian actress, Go-Won-Gu-Mohawk, holds the week at the Park Theatre, presenting her picturesque, sensational drama, *Wep-To-No-Mah* the Indian Mail Carrier. It has been seven years since she last was seen in this city, but her many friends this evening gave her a hearty reception. The French Mail Nov. 13.

At the Girard Avenue Theatre the Durian-Sheeler

Stock company won liberal applause for their excellent performance of *The Barber's Daughter*, with Albert Gallatin and Walter Edwards in the leading roles, ably supported by Max Von Mitsel, Emma Maddern, George Barbier, Ethel Browning, Ed Middleton, Alice Pennoyer, and Walter Stull. The play is handsomely costumed and well staged. Too Much Johnson for the coming week.

The Electrician by the stock company of Forepaugh's Theatre this week is a praiseworthy production and won the favor of the large audience of this popular house. It is staged in a realistic manner. John J. Farrell and Carrie Radcliffe deserve special mention. Next week, *In Mizoura*. The First Born will be produced here in the near future.

Hearts of Oak is the programme for this week at the National Theatre. The company numbers E. P. Sullivan, Ida Hamilton, James Horne, Nat Jones, Thomas Hunter, Mary Adair, Eliot Knuckling, Lionel Hogarth, Charles Bates, Robert Kelly, and Francis Leary. It is well presented, opening to good patronage. Next week, *Zorah*.

The stock company at the Standard Theatre presents *The Three Musketeers* under the direction of August Halfour, with a good cast led by Charlotte Tittell, Mortimer Snow, Kizzie B. Masters, and J. Maxwell Johnson. The vaudeville between the acts introduces the *Panama, Paiton and Dunn*, and Jackson and Douglas. Next week, *Human Beasts*.

When London Sleeps is the attraction for week at the People's Theatre. Business is improving in the Kensington district, and with the proper offerings there is a good chance for patronage. Next week, *A Trip of Steel*.

At the Eleventh Street Opera House Dumont's Minstrels continue, with an unchanged programme, to draw very large business. The burlesque on the *Exposition Midway* is a big hit.

The Grand Opera House, with vaudeville, is the centre of attraction and heads the list in patronage. The programme this week is one of the most attractive of the season. Ida Fuller in her remarkable fire dances, with many new effects never seen in this city, created a genuine sensation. Neil Burgess made his first appearance here in vaudeville and was well received. Georgia Gardner and company played in *A Wife's Stratagem*. Others are Mr. and Mrs. Tobin, the Metrol Family, Master George Bly, the Three Orms, Charles Littlefield, Rawson and June, O'Connell and Mack, Bob Allen and Strap Hill, Morgan and Otto, and a full orchestra. The following headliners shortly will appear here: Maggie Cline, Minnie Palmer, Cora Tanner, the Cragg Family, and Fongers.

Keith's Theatre commands the patronage of all classes of amusement seekers by the weekly changes of the best attractions in the market. A great hit of the week is *Hugh Stinson and Florence Modena* in their latest creation, *For Reform*. The bill also includes Emile Gautier, Cushman, Holcomb and Curtis, Joe Flynn, the Willett and Thorne Farceurs, Leo Dervaito, Barnes and Sieson, De Vaux and De Vaux, De Witt and Burns, Wilson and Leicester, and the biograph.

The National Export Exposition is now complete in every detail and is doing well. Sousa's Band is a free attraction in Anderson Hall. The Midway managers are happy, as the city authorities have accepted one fee of \$350 to cover all the amusement enterprises on the ground. They are doing a land-office business. The closing day of the exposition is announced as Nov. 31, but from present prospects the time will be extended. The *Banda Rosa* is booked for week of Nov. 6.

The cyclorama of the Battle of Manila continues to draw a large business. The Star Theatre on Eighth Street, between Race and Vine Streets, is now undergoing interior and exterior decorations, to be completed early in December. The present intention is to open with the Milton Aborn Opera company.

There is nothing new regarding the Arch Street Theatre recently improved, but not quite completed, and its future is uncertain. S. FERNBERGER.

WASHINGTON.

Bert Coote in a New Play—Ivings' New Production—Aborn Company's Hit.

(Special to The Mirror.)

WASHINGTON, Oct. 30.

Bert Coote opened to-night at the Lafayette Square Opera House in *A Battle Scared Hero*, a farcical comedy by Willis Maxwell Goodhue, and scored an instant success. The play was cast thus:

| | |
|------------------------------|-------------------|
| Alonso Fuller | Bert Coote |
| Christopher Cutting | Nelson Lewis |
| Gen. Alonso Fuller, U. S. A. | George Macomber |
| Sed Hemingway | Denis F. Brine |
| Eliza P. Hastings | M. C. Macdonald |
| Abel Skinner | William L. Curtin |
| Will Ketchum | Thomas F. Gibson |
| Albert | Arthur Ward |
| Harriet | Elaine Monk |
| Dorothy Dare | Elizabeth Woodson |
| Isabella | Julia Kingsley |

Alonso Fuller is about to be married to Isabella, the young and pretty widow of one Thomas Dare, who is supposed to have been lost at sea some five years prior to the opening of the farce. On the night before his wedding he makes a farewell round of several questionable establishments at Seaside, N. J., a summer resort in which the action takes place, and while in a gambling house is arrested during a raid on the place. The prisoners are released on bail in the morning, and Fuller, thinking it is merely a question of a small fine, proceeds with the preparations for his wedding, which takes place. After the ceremony has been performed he learns to his horror that the judge, who is an extremely puritanical personage, has determined to make an example of the gamblers by sending them to jail for sixty days. Not daring to tell his new-made wife that he is bound for the county jail, Fuller, seeing in the morning paper the appointment of an Alonso Fuller as colonel of the Fifth Volunteer Cavalry, jumps at the chance offered to him, and telling his wife that he has been appointed a colonel by the President, leaves her ostensibly to go to war, but in reality to go to jail.

In the second act the war is over and the entire village of Seaside is in a halo of excitement. The real Colonel—now General—Fuller has become a great hero, and a reception has been arranged by the friends of Alonso Fuller in honor of his return. They have sent him a notice of the reception, which of course the real general receives, and having a craving for adulation, immediately accepts and comes to Seaside to attend the reception. In the meantime the luckless bridegroom, Alonso Fuller, who was not sent to jail, escaping after all with a fine, and who, to make his life good, has been compelled to remain in hiding until the close of the war, returns with marvelous tales of his daring deeds during the war, only to be confronted by the real general. It also transpires that General Fuller is a cousin of Thomas Dare, Isabella's first husband, whom he greatly resembles, and she, seeing him, concludes that her first husband is not dead and that by marrying Fuller she has committed bigamy. To add to the confusion General Fuller's wife appears on the scene. She and Isabella meet, and Isabella is convinced that Fuller has committed bigamy as well as herself. The action of the second and third acts relates to the efforts to get rid of the general and his wife and the various schemes to keep Fuller's secret, which of course is not revealed, and everything ends happily.

Mr. Coote, who has never appeared here as a dramatic star, quickly won the favor of the large audience by his exceedingly clever comedy ability. Julia Kingsley appeared to excellent advantage in a part that developed strongly her versatile talents as an actress. The supporting company is a competent one. Individual hits were made by George Macomber, Nelson Lewis, Denis F. Brine, Charles W. Macdonald, Minnie Monk, Marion Watts, and Elizabeth Woodson. In the private boxes were Admiral Dewey, Rear Admiral Schley, Secretary of War Root, Secretary of the Navy Long, General Corbin, and other notables. Belle Archer in a *Contented Woman* will follow.

Kellar, at the Columbia Theatre, drew a full house. The strength and novelty of his programme augurs well for the week's business. *The Rounders* next week.

Chris and the Wonderful Lamp is the week's attraction at the New National Theatre. Odette Tyler in *Phroso* follows.

Shore Acres opened to a packed house at the Academy of Music. Charles G. Craig scored strongly as Uncle Nat. Atkins Lawrence, W. H. Gerald, W. H. Burton, Charles E. Fisher, James Burrows, H. P. Whittemore, Marian Cullen, Belle Theodora, Rachel Blake, and little Gladys Crolius.

FLORENCE ROCKWELL.



Copyright Photo, 1894, by F. W. Guerin, St. Louis.

The undramed picture that the girl presents by itself wins applause. It is not necessary for her to speak to know that she is lovelier, or, later, no word is needed to add to the proof that her mind is gone. No insane laugh of recent Ophelias has surpassed that of the creation of Miss Rockwell.—St. Louis Republic.

and Emily Clifton are strong in support. West's Minstrels come next.

Joseph Jefferson's paintings, a collection of charming pieces, have been placed on exhibition here at Fischer's Art Gallery. They were hung under the direction of Mr. Jefferson, who was in the city Friday.

The Milton Aborn Opera company, distinctly new here, won out on its merits, forcing recognition by the sterling artistic presentation of grand and comic opera during the engagement just closed at the Lafayette Square. The company, greatly enlarged, goes to the Music Hall, Baltimore, shortly for an extended season. A plan is under consideration to play the organization in three cities—Baltimore, Philadelphia, and Washington—with alternating companies.

Managers Luckett and Dwyer, of the Columbia Theatre, have opened a subscription list to raise a guarantee sufficient to bring Emma Nevada to Washington after her Metropolitan Opera House engagement.

There is absolutely no truth in the rumor that Manager N. B. Painter is to turn his Lafayette Square into a continuous vaudeville house.

Naughty Anthony, David Belasco's new play, will have its first presentation in this country at the Columbia Theatre Christmas night. On the same date Henry Irving opens at the New National, presenting during the engagement *Robespierre*, *The Merchant of Venice*, *The Bells*, *The Amber Heart*, *Nance Oldfield*, and possibly *Charles the Ninth*, a new production.

Minnie Seligman and Robert Paton Gibbs retired from the cast of *In Paradise* Saturday night. Miss Seligman's part of Clara Taupin will be played by Flora Fairchild. Mr. Gibbs goes with Jacob Litt.

Robert Downing has returned to Washington to open his Academy of Dramatic Art and Oratory and practical training for the stage at his studio in the Lafayette Square Theatre Building. The regular course will begin Dec. 4. JOHN T. WARDE.

ST. LOUIS.

Grand Opera at the Olympic—Other Offerings—News of the Week.

(Special to The Mirror.)

ST. LOUIS, Oct. 30.

The Olympic Theatre had a performance by the German Stock company last night. To-night and Tuesday night the theatre will be closed preparatory to a season of five performances of grand opera by the Grand Opera company, which will begin Wednesday night with *Carmen*, Calvé singing the title-role. The Barber of Seville will be given Thursday, Faust Friday, *La Traviata* at the Saturday matinee, and *Lohengrin* in the evening.

At the Century Chaucery Olcott presents *A Romance of Athlone*.

Large houses saw *The White Slave* at Havlin's yesterday. It was given with handsome scenery and a strong cast.

The Telephone Girl opened at the Grand Opera House yesterday, drawing well. It is a bright and pleasing production, full of pretty music and hand some girls.

The usual Sunday crowd saw the new bill that was put on at the Columbia yesterday. The many pleasing features were headed by *Patrice* and her company in *A New Year's Dream*. Others are *Excelsa* and *Heath*, *Lavender* and *Tomson*, *Candfield* and *Carleton*, *Polk* and *Kollins*, the *Four Princesses*, *Mile*, *Latina*, *Charles Case*, *Hines* and *Aiton*, *Newell* and *Sherrett*, the *Crawford Sisters*, and the *Kindred*. Mr. Barnes of New York was offered at Hopkins' Imperial yesterday by his stock company. A very meritorious vaudeville show was interspersed with the drama. Business large.

The Standard Theatre offers the *Tammany Tigers*. William Macdon, leader of the Century Theatre orchestra, was seriously burned about the hands last Monday while trying to save his music from a fire at his residence. His music library was almost totally destroyed, entailing a loss of several hundred dollars. Viola Allen's engagement at the Olympic Theatre last week was an enormous pecuniary success. The house was sold out long before her performance and even standing room was hard to get.

Augustus Thomas arrived here last Wednesday with his wife and child. He came direct from Colorado, where he has been for several months collecting material for a new play. Mr. Thomas will make a brief visit to his family here before returning to New York.

The Castle Square Opera company are busy rehearsing for their opening in *Faust* at Music Hall Nov. 6.

The theatre at Kansas City projected by Colonel Edward Butler, of this city, and owner of the Standard, managed by his son, James J. Butler, will soon be a reality. The theatre will be built in connection with a hotel, and will seat about two thousand.

Edmond H. Lyons will give a special performance of *Drink* at the Fourteenth Street Theatre Nov. 9. Mr. Lyons made a great success in this play here last season. Nelette Reed and a competent company will assist him. W. C. ROWLAND.

BALTIMORE.

Lyceum Stock in The Last Word—Combination Houses—George V. Hobart Busy.

(Special to The Mirror.)

BALTIMORE, Oct. 30.

West's Minstrels are this week's attraction at Ford's Grand Opera House, and, as this is a great minstrel town, a full house welcomed them to-night. The company is stronger than ever and is headed by William H. West, Carroll Johnson, Tom Lewis, and Richard J. Jose. The performance concludes with a lighter-proving burlesque, *Cyrano de*

Bergers. The attraction next week will be Willie Collier in Mr. Smooth.
The bill at the Lyceum Theatre this week in The Last Word. It is well staged and charmingly rendered. The following members of the company are in the cast: Charles B. Welles, Robert T. Haines, Scott Cooper, John W. Albaugh, Jr., John T. Dwyer, John T. Craven, Thomas Slater, Frank Craven, Sarah Tranz, Eleanor Browning, Beth Franklin, and Louise Bates. The bill next week will be Charles's Aunt.

The New York Lyceum company presented Tre-lawny of the Wells at the Academy of Music to a splendid audience which completely filled the house. The performance was in all respects delightful. Chris and the Wonderful Lamp will follow.

At the Holiday Street Theatre The Sorrows of Satan is presented by an excellent company. Next week, Williams and Walker.

A Contented Woman was given at the Auditorium Music Hall with Belle Archer in the leading part. She is supported by Augusta De Forrest, Henrietta Lee, Bonnie Lott, John L. Kearney, Arthur F. Buchanan, C. P. Morrison, Will Granger, and others. The performance was smooth and the scenery appropriate. Underlined, Finnigan's Hall.

The sale of season tickets for the five concerts to be given at the Music Hall by the Boston Symphony Orchestra has been large so far and a successful season is promised.

David Bingham gave a recital last Friday afternoon at the Peabody Institute in conjunction with the Peabody Orchestra. It was in all respects highly successful.

George L. Kennedy, treasurer of Thomas E. Shea's company and a Baltimorean, spent last week at his home renewing old acquaintances.

Emanuel M. Friend, the New York lawyer, has contracted to manage the theatrical writings of George V. Hobart, of Baltimore, for a year, and will produce Mr. Hobart's new opera, The Sleepy King, at an early date. Mr. Hobart has been engaged by George W. Lederer, of the New York Theatre and the Casino, to collaborate with Louis Harrison and Cheever Goodwin on the next big production at the New York Theatre. Mr. Lederer has also contracted with Mr. Hobart to write a musical comedy for the Spring production at the Casino.

HAROLD BUTLERIDGE.

CINCINNATI.

Nat Goodwin Opens His Tour—The Wife by Pike Stock—Other Theatres.

(Special to The Mirror.)

CINCINNATI, Oct. 30.

The Grand held a large audience to-night to see N. C. Goodwin and Maxine Elliott in the first presentation here of The Cowley and the Lady. It was their initial appearance in this country since their hit in England of last Summer. When such a favorite as Mr. Goodwin comes to Cincinnati comment upon the business done is superfluous. Kellar is underlined.

Week before last the patrons of the Pike were called to vote upon the favorite play of those presented last year. The Wife was easily the winner, and it is now being given by the stock company. A splendid house was in attendance at both performances yesterday. Herschell Mayall was again seen in the role of Matthew Culver.

The Walnut was packed to the doors Sunday night when John F. Leonard began an engagement in his rollicking farce comedy, Two Jolly Rovers. In the company were Sherman Wade, Maxie King, and Alice (Hilmore). There were songs, dances, and skits which were enjoyed repeatedly.

Henck's has Hyde's Comedians, with Helene Mora. Mrs. Mora never comes to Cincinnati without singing to packed houses, and to-night was not an exception.

The Maurice Grau Opera company will be at Music Hall in November, singing four operas—Carmen, Lohengrin, Faust, and The Barber of Seville.

WILLIAM SAMSON.

WILSON LEAVES A HIGH TONED BURGLAR.

Knox Wilson, who has made a big hit as the German Professor in George Fuller Golden and James F. Dolan's company, will leave that organization and join Kelly's Kids.

OPEN TIME,

Beatrice Nebraska

THANKSGIVING and CHRISTMAS NIGHTS.

Also weeks Dec. 4 and 11, Jan. 29, Feb. 5, 19 and 26, March 12 and 19, April 9, 16, 23, and May. FOR ATTRACTIONS OF MERIT.

R. D. FULLER, Manager.
Paddock Opera House

Look at this for PLYMOUTH, MASS.

Eleven straight attractions played to S. R. O. Best business ever known and still booming.

A few choice dates to be had if called for quick. Week Nov. 12th: DEC., JAN., FEB., and MARCH. Factories all going and everybody at work.

A. H. PERRY, Manager,
Davis Opera House,
Plymouth, Mass.

"IN PARADISE."

WARNING.—Managers and others are cautioned against playing the adaptation from the French of the farce comedy "Le Paradis," known as "In Paradise," of which I am one of the authors. Legal proceedings will be taken against parties doing so without my written authority.

R. B. VALLENTINE,
Revelon Building, 15 West 28th St., New York.

WANTED.

Competent reliable advance man with small capital. One who is capable of booking an elaborate new production. Address care of G. L. MIRROR.

FOR SALE.

Two One-Act Plays,

With costumes complete. Apply 28 W. 20th St. KATE CLAXTON.

MANAGER WITH SOME CAPITAL

Wanted to join me in putting on road a strong play; short cast; sure winner. Will put some money in it myself. Address "STAR," Dramatic Mirror Office.

OPEN TIME IN CHICAGO, ILL., following

weeks: Nov. 19, Dec. 7, March 4, 11, 18, April 1, 8, 22, and all after. Address T. H. INNETT, 1402 Broadway, N. Y. City. Good open time in Denver, Colorado.

COMEDIAN WANTS IMMEDIATELY. young lady partner for new comedy sketch. send photo, which will be returned. Address Comedy Sketch, this office.

A MOST MARVELOUS PRODUCTION WITH A POWERFUL STAR CAST IN THE BIG COMEDY BOOM, OVER THE FENCE

READ AND JUDGE FOR YOURSELF.

JOHN C. RICE,
HARRY LE CLAIR,
THE BICKNELLS,
M. J. SULLIVAN,
OWEN DAVIS,
JOHN M. COOKE.

HUGH MACK,
IVAN L. DAVIS,
OELLIE BAUER,
SALLY COHEN,
OLYMPIA QUARTETTE,
LESLIE AND AUDLEY,

BESSIE MONTGOMERY,
PETER RANDALL,
G. EDGER SHIPLEY,
KITTY LAMPP,
WM. KEOUGH,
GEO. SCOTTEY.

GUS HILL, 1358 Broadway, New York.

Why Load Up in the EAST

when all "make-ups" may be had at Cincinnati at less than New York prices.

Our own stage specialties.

Cold Cream, = 50c.

For full pound package in 1 lb. screw cap tins. Unexcelled for removing make-up. Preserves and protects the skin.



Don't condemn it because the price is low. Get samples.

Freeman's Face Powder.
(Endorsed by Anna Held.)

Stage Powder.
Liquid White for Arms.
Meyer's Grease Paints, etc.
Full stock, send for price list.

Samples gladly sent. On orders of \$2.00 and over in our own manufacture we will prepay expressage out of Missouri river and include under free expressage any other purchase.

We do not send C. O. D. Address Retail Dept.

Freeman Perfume Co., Cincinnati, O.

OPEN

Thanksgiving

Matinee and Night,

GREENE'S OPERA HOUSE

Cedar Rapids, Iowa.

GEO. R. PECK, Bus. Manager.

TORONTO OPERA HOUSE

Universally conceded to be the most improved popular-priced house in America, both for business and as a Theatre, averaging during the first nine weeks of its present season almost \$3,600 per week.

Owing to Fanny Rice Cancellation

NOVEMBER 27TH WEEK OPEN

A. J. SMALL, Toronto, Canada.

MYERS GRAND OPERA HOUSE.

PETER L. MYERS, Manager.
JANESVILLE, WIS.
Good open time for First-Class Attractions only. Thanksgiving and New Year's open. Janesville is now enjoying the greatest prosperity ever known in its history — and recognized attractions can play to capacity. 54 miles from Chicago on the main line of the famous Chicago and Northwest on R. R. and 20 miles from Milwaukee on the Chicago, Milwaukee and St. Paul R. R., and on the main line of the N. W. to St. Paul, Minneapolis and Duluth.

CONCORDIA OPERA HOUSE.
WATERTOWN, WIS.
Watertown is a First-Class Sunday Night Town. Population 10,000; 40 miles from Milwaukee and 20 miles from Janesville. ALL SUNDAYS OPEN AFTER NOV. 3. Address all communications to PETER L. MYERS, Myers' Grand, Janesville, Wis.

PAUL OWEN

LIGHT COMEDY AND JUVENILES.

At Liberty.

192 Lexington Avenue.

WANTED.

At Glens Falls, N. Y.,

First-class Company for Thanksgiving and Christmas weeks. Also good open time in December and January. Apply to F. F. PRUYN, Manager, Glens Falls Opera House.

Owing to Cancellation I have Open at the JACQUES OPERA HOUSE,

November 30 (Thanksgiving), December 1 and 2

Should be pleased to hear from first-class organizations only. Address JEAN JACQUES, Watertown, Conn.

AT LIBERTY.

WILLIAM

BONELLI.

LEADING BUSINESS.

Address care DRAMATIC MIRROR.

AT LIBERTY.

ROSE

STAHL,

LEADING WOMAN.

Address care DRAMATIC MIRROR.

WILLIAM SEYMOUR.

"A SUCCESSION OF SUCCESSES."

THE KING'S MUSKETEER (E. H. Sothorn) ROMEO and JULIET (Maude Adams). THE ONLY WAY (Henry Miller). COLINETTE and BARBARA FREITCHIE (Julia Marlowe). Adapted THE CRUST OF SOCIETY, for John Stetson.

May be engaged to ADAPT, ARRANGE or DIRECT Plays, BUSINESS MANAGEMENT, PRESS WORK or STOCK COMPANY.

Permanent address, 88 Winthrop St., Roxbury, Mass.

ONE OF THE STELLAR ORDS.

SHE SHINES FOR ALL.

THE VERSATILE, JOLLY GENIUS,

MISS GRACIE EMMETT,

Formerly starring in "A Barrel of Money," "Pulse of New York," "Beacon Lights," "Mugge' Landing," and other plays, presenting

Her Own Original, Up-to-Date, Comedy Drama, SUCH IS LIFE.

Impersonating FIVE Distinct Characters. Nature's Mirror Held Up.

Melody, Mirth, Heart Interest, Specialties, Handsome Costumes, Special Scenery.

SUPPORTED BY A COMPETENT COMPANY.

N. B.—Write or wire immediately open time and sharing terms, Room 22, 1368 Broadway, New York.

HARRY W. RICH

AT LIBERTY. Stock or Road. Character or Light Comedy.

Last season Comedian Theatre Francaise, Montreal.

Address Minnco, or Toronto, Canada.

WANTED.

A GOOD PLAY,

Comedy or Farce. Will buy it outright—produce on royalty—or join owner in production.

FANNY RICE,

Care Mirror.

HARRY LA MARR

STARRING as

MRS. ALVIRA SLIMMINS in IS MARRIAGE A FAILURE.

Address this office.

AMY AMES

Disengaged.

Mrs. Fernandez.

J. P. CAHILL

SCENIC ARTIST.

Meffert Stock Co., - Louisville, Ky.

ORLIN KYLE.

Leads, Heavies.

AT LIBERTY FOR STOCK.

302 E. 14th St., New York.

Past Summer Castle Square Stock, Boston.

PAUL POPE

BARITONE,

open to join a concert company.

114 W. 5th Street, Cincinnati, O.

J. WÜSTLS' SONS, COSTUMERS,

2 Union Sq., N. E. Cor. 14th St., NEW YORK. 27 & 29 Smith St., near Fulton, BOR. of Bklyn.

Sheridan, J. J.

Besekiah, Joshua Simpkins (Western).

White, Lillie May

En route Peck's Bad Boy Co., 1899-1900.

Winnett, Charlotte

Superlative Success. In Old Kentucky. Third Season.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter Page, \$40; Half Page, \$75; One Page, \$130.
Professional Cards, \$1 a line for three months.
Two line ("display") professional cards, \$3 for three months; \$5 for six months; \$9 for one year.
Managers' Directory Cards, \$1 a line for three months.
Leading Notices (marked "A" or "B"), 50 cents a line.
Charges for inserting portraits furnished on application.
"Preferred" positions subject to extra charge. Space on last page closed from this condition.
Last page closed at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.
The Mirror office is open to receive advertisements every Monday until 7 P. M.

SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$5.50 per annum, postage prepaid.

Telephone number, 621 30th Street.
Registered cable address, "Drammirror," Atlantic Cable Code used.

The Dramatic Mirror is sold in London at Pull Mall American Exchange, Carlton St. Regent St., and 22nd St. Exchange, 5 Northumberland Ave., Trafalgar Square. In Paris, at the Grand Hotel Kluge, and at Brentano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.
The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - NOVEMBER 4, 1899.

Largest Dramatic Circulation in the World.

TO ADVERTISERS.

Election day, Tuesday, Nov. 7, being a legal holiday, it will be necessary for THE MIRROR to go to press on the number to bear date Nov. 11 earlier than usual. Advertisements for that number cannot be received later than 10 o'clock a.m. of Saturday, Nov. 4.

INTEREST ALREADY EXCITED.

THE announcement, made two weeks ago, that the Christmas MIRROR for 1899 is already in preparation, has excited unusual interest among members of the profession, and thus early many contracts for that publication have been arranged for by advertisers that wish to make sure of good positions in the number.

Advertisers who have once employed the Christmas MIRROR need not be told that it is an excellent medium. But valuable as it has heretofore been, it will this year surpass all preceding numbers, as the Christmas MIRROR for 1899 will be combined with the regular MIRROR of the week of its publication, and thus will embrace a circulation larger than that of any holiday publication ever issued by a weekly journal.

In spite of this notable departure in this publication, the charges for advertisements will practically remain as before. And as the greatly increased value of the publication as an advertising medium is understood by MIRROR patrons, it is natural that advertisers should forward their orders earlier than usual, as they now are doing.

The Christmas MIRROR for 1899 will involve from 80 to 100 pages; in addition to the record matter and features of the regular edition it will embody the artistic and literary features that have made this journal's holiday publications famous; and it will be sold for 25 cents, one-half the price regularly charged heretofore.

MUCH of the theatrical "news" in two or three of the metropolitan dailies has original and peculiar interest. The other day one of these papers in a sensational frenzy chronicled the loss of voice of a well-known actress, who was described in pathetic phrase as having broken down while singing in a play in which there is no singing, the inept writer of the article assuming that she was an operatic star and that the play in which she appeared was an opera. The same paper a day or two later referred to CHARLOTTE CUSHMAN, the greatest actress and woman of her period, who achieved in London in a variety of great parts a greater success than any American player before or since her time, as one whose fame was confined to Meg Merrilies. And still later the same paper declared that Sir HENRY IRVING had brought with him this time 600 pieces of scenery, represent-

ing a weight of over 300 tons." Sir HENRY of course is noted for the weight as well as for the artistic beauties of his scenery; but 300 tons is 600,000 pounds, and as a ton of scenery, as scenery averages, would make a very bulky truck load, this newspaper statement would credit him with 600 truck loads!

A FRAUD ON THE PUBLIC.

THAT dramatic counterfeit called the "Number Two Company," which was so thoroughly exposed by THE MIRROR two years ago that for a time it disappeared from view, is again defrauding the public here and there.

Before THE MIRROR excoriated this form of theatrical swindling the country was overrun with "Number Two" companies that pretended to faithfully represent successful New York productions of various classes in their original forms. Dramatic writers in other cities furthered THE MIRROR's crusade by locally warning the public against these counterfeits. As a result the public declined to patronize such organizations, and they fell by the wayside to the deserved loss of their projectors.

But like the confidence man and the green-goods operator, managers that profit from this sort of misrepresentation are apt to resume their tricks after a time of quiet that has served to dull public recollection. Those persons that once gain money by false pretences are apt to try again to gain money in the same way.

It must to their credit be said, however, that the smaller managers who formerly exploited "Number Two" companies have not resumed that business. The present "Number Two" companies are the projects of managers who hold their heads high and pretend to business honesty. It is true that these managers were the original and chief offenders in this respect before, but their itch for dollars has again led them to embark in an enterprise that is really as reprehensible as the coining of false money, although the laws take no cognizance of it.

These managers are to-day exploiting through small-town territories "Number Two" companies represented to be simon-pure attractions that were successful last season in New York under their management. Their press agency and other preliminary advertising matter unblushingly announces not only "original" supporting companies, but is so phrased and illustrated as to lead the public to believe that the original stars will be seen in the plays exploited. Those stars in fact never visit the towns in which these misrepresentations are made, and some of the audiences may, through ignorance, accept as the originals the substitutes for such stars palmed off upon them. But the swindle is no less a swindle, and is bound sooner or later to react upon those that work it.

DIFFERING MANNERS.

THE differing attitudes and behavior of audiences in New York and London furnish matter of interest to the student of the theatre, and suggest some qualification of the theory of a unity of taste between the two largest cities of the world, whose speech, literature and drama are in some respects common.

At a recent production by WILSON BARRETT at the Lyceum Theatre, the professional home of Sir HENRY IRVING and stage classics, and a house usually inhabited by audiences of the highest culture and the most expert taste, the play was so treated by those that had gathered to witness it that at its close the management in desperation lowered the lights in order to induce the audience to leave the house. It was past midnight before the theatre was finally cleared, the officials for a time being powerless to get rid of the badly behaved first-nighters.

All this is strange to American theatre-goers. It is very rare in this city or in this country that an audience so far forgets its self respect as to hoot down an actor or offensively demonstrate against a play. Sometimes the hiss is heard, and again persons that do not like a performance leave the theatre. But there is nothing here like that spirit of disorder and concert of opposition that so often mark audiences in the world's metropolises.

A WRITER in a popular magazine marvels at the record and sustained popularity of Uncle Tom's Cabin as a play—a drama which is not even "well made;" which has outlived by more than a generation the political problem upon which it was founded; and which, whether in its simplest form, at the hands of poor players, or in pretentious form, with an accessory menagerie of live stock, draws almost everywhere as well as ever it did. Truly, Uncle Tom's Cabin is one of the wonders of the theatre.

PERSONAL.



NILSSON.—Carlotta Nilsson has returned to New York from London, where for three years past she has played at the Duke of York, Court, and St. James' theatres. Under George Alexander's management she acted for two seasons in The Ambassador. It is in the role she assumed in that play that she is pictured above.

BIGELOW.—Charles A. Bigelow has received a beautifully bound hymnal and prayer-book from the parishoners of the Church of St. James, at St. James, N. Y., where he sang in the choir during his Summer vacation.

COURTNEY.—Maude Courtney, the popular vaudeville singer, has been engaged by David Belasco to make her debut in dramatic work in his new comedy production, Naughty Anthony.

MARLOWE.—Julia Marlowe's impersonation of Barbar Frietchie, at the Criterion, was enjoyed last Tuesday by a large delegation of the Daughters of the American Revolution, who showered roses and applause upon the actress.

THOMAS.—Augustus Thomas has been exploring the mines at Cripple Creek and Leadville, Col., with a view to gathering local color for a new play for Stuart Robson. It is reasonable to presume that following the precedent established by his Alabama, Arizona, and In Mizoura, Mr. Thomas may call the new drama, Colorado.

JEFFERSON.—Joseph Jefferson will go in for art exhibits this week, showing some sixteen of his oil paintings at a Washington gallery.

BURROUGHS.—Marie Burroughs announced last week that she will retire from the stage, and will become, on Dec. 6, the wife of Dr. Albert E. Sterne, of Indianapolis, who has achieved a considerable fame in the scientific world as a neurologist.

THANHOUSER.—HOMAN. — Announcement has been made of the engagement of Edwin Thanhouse, manager of the Thanhouse Stock company, Milwaukee, and Gertrude Homan, ingenue of the same company.

BERNHARDT.—COQUELIN. — Sarah Bernhardt and M. Coquelin will begin their American tour at the Garden Theatre, in this city, on Nov. 23, 1900, remaining here for five weeks.

CONNELLY.—Edward J. Connelly returned yesterday to the London cast of The Belle of New York, after a brief vacation at Torquay.

CORTELYOU.—In Wilson Barrett's revival of The Sign of the Cross, Alida Cortelyou has repeated her success as Berenis.

HOPPER.—De Wolf Hopper celebrated the one hundredth London performance of El Capitan at the Lyric Theatre recently.

ELLIOTT.—Gertrude Elliott is another American actress popular in London. After her hit in Nat Goodwin's company, she was engaged for A Royal Family, at the Court Theatre, in which she has made a pronounced success.

CRANNA.—Virginia Cranna, a member of the Janet Waldorf company, now touring the Orient, recently met Lieutenant Hobson in Hong Kong. In a letter to a friend in New York, she says that she found him a soldierly and unpretentious man. He sent her a bouquet of roses as an appreciation of her Maria in The Twelfth Night.

ROSSELL.—Fielding Roselle, the concert contralto, is studying for the operatic stage.

NEVADA.—Emma Nevada, with her husband, Dr. Palmer, and their daughter, Mignon, are at the Manhattan Hotel in this city. Little Mignon, now twelve years of age, is said to possess a voice that promises to equal that of her mother.

HEINK.—Madame Schumann-Heink arrived here from Europe on Saturday, hurried by train to Philadelphia, where she sang that evening, and returned to New York to appear at the Metropolitan Opera House on Sunday.

CALVE.—Emma Calve was indisposed when the Maurice Grau Opera company appeared on Friday at Cleveland and could not sing. She soon recovered, however, and was able to rejoin the company.

HOPPER.—De Wolf Hopper, assisted by Marion Giroux, just arrived in London, has introduced in El Capitan at the Comedy Theatre, London, a travesty on Mrs. Langtry's new play, The Degenerates.

WEBSTER.—POWELL. — Alma Webster-Powell, a soprano of American and European reputation, has been engaged to sing prima donna

roles this season with the Castle Square Opera company. Besides being a musician of rare talent and training, Mrs. Powell is a graduate of the woman's law class of New York University, and will be admitted to the bar next year.

WARD.—Fannie Ward will have a leading role in Charles Hawtreys' new production at the London Avenue Theatre.

HARE.—John Hare celebrated the two hundredth performance of The Gay Lord Quex in London last Saturday.

SUPERFLUOUS PHILANTHROPY IN DECATUR.

Manager Harry D. Grahame says that the company playing A Rag-Time Reception got into Decatur, Ill., on Oct. 21, just in time to hurry to the theatre for a matinee. Some of the players saved precious moments by making up before leaving the cars. Among these was Gus Pixley who plays a tramp. Arrived at the station, and finding the cars all engaged, Pixley set out to walk to the theatre via a back way. As he hastened by one small dwelling, a benevolent-looking elderly woman rushed down to the gate, holding aloft a gladsome piece of pie.

"Here's some pie!" she called to the putative tramp. "You'll find an axe in the woodshed!" Mr. Grahame says that is where the story stops. Anyhow, it suggests the alluring possibilities of a tramp make-up in the case of an enforced individual famine.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

M. R. Detroit: Bruce McKee is with William Gillette.

STUDENT: The funeral of Wagner, the composer, took place at Bayreuth on Feb. 19, 1883.

CIRCUSMAN: The African elephant, "Jumbo," was shipped to New York in the Spring of 1882.

ACTOR: William Shakespeare was born on April 23, 1564, and died April 23, 1616.

J. V. L., Boston: Set scenes were invented by De Louthburgh, and first used in 1777.

FIREMAN: Eight theatres were destroyed in the great fire at Chicago in 1871.

F. P. B., New York: Audiences behind the scenes were prohibited by Garrick in 1747.

OLD TIMER: Charlotte Cushman's farewell benefit was taken at New York on Nov. 7, 1874.

INFORMATION, Buffalo: J. K. Vetter is named in THE MIRROR roster as the advance agent for How Hopper Was Sidetracked.

FREAK: Yes, there was an Irish giant named Patrick O'Brien. He was nearly nine feet in height, and was last exhibited in 1804.

W. L. C., Lebanon, Pa., and M. L. A., New York city: Address the players mentioned in care of THE MIRROR.

H. A. G., Lawrenceville, N. J.: The actress mentioned has not played since last season. THE MIRROR has no record that she was ever known by the name you give.

J. H. S., Boston: 1. Arthur Hoops was with Nat C. Goodwin before joining James K. Hackett. 2. A sketch of James K. Hackett's career was printed in THE MIRROR of July 31, 1897.

H. J., Drury Lane Theatre, London: was opened on Sept. 15, 1747, on which occasion Dr. Johnson's famous prologue was spoken. The first stone of the present Drury Lane Theatre was laid on Oct. 28, 1811.

F. H. JAMES: In Paradise is an English version, by B. B. Vallentine, of Mennequin, Bilhaud and Barré's Le Paradis. It is not copyrighted in this country. Anybody that wishes may make a version of the play here.

NOVICE: "Is it customary when securing dates in various cities to forward contracts to house managers upon receipt of 'time'?" No. Time is first "held" for an attraction by a local manager, and afterward definitely "booked," and the contracting follows.

G. B. A.: Bartley Campbell was the author of the play The White Slave, presented during recent years. It is presumed that you refer to this and not to the old play, The White Slave of England, originally acted in this city at the Old Broadway Theatre in 1822.

DISPUTANT: "Was not the loss of life in the Brooklyn Theatre fire the greatest ever known of such a catastrophe?" No. In the Brooklyn fire three hundred were lost. Other theatre fires have been more serious. That of the Ring Theatre, Vienna, on Dec. 8, 1881, resulted in the loss of one thousand lives.

R. H. M., Chicago: 1. Address Alice Kauser, 1432 Broadway, New York city. 2. Mrs. G. C. Howard (Caroline Fox) played Topsy in Uncle Tom's Cabin when it was produced at the Chatham Theatre, New York, July 18, 1853. There are said to have been earlier productions of plays from the same source, but this is the first of which there is definite record.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Sept. 29 to Oct. 12, 1899.

CURA LIBRE. By Stefan Barseczewski.

THE GIPSY MAID. By G. B. Brigham and J. A. West.

KIT CARSON'S LANT TRAIL. By Mrs. H. E. Downing.

PERILS OF A GREAT CITY. By Charles Townsend.

LA PRINCESSE LOINTAINE. By Edmond Rostand, translated by Charles Renaud.

RICARDO DELMAZ. By T. Henry Matthews, Jr.

SINGER OF MARLY. By I. Hooper and L. C. Falbe.

THE TRAIN ROBBERS. By Bert Ritter Miller.

TRAITOR TO THE FLAG? OR, HARRIERS SWEET AWAY. By Ernest Bodewick.

YUELE; OR, DER EMETH UND DER SCHEKEL. By Joseph Letzner.

ARIZONA. By Augustus Thomas.

THE CASE OF SMYTHE VS. SMITH. By Frank Dumont.

DAVID HARUM. By Ripley and M. W. Hitchcock.

THE FOLKS UP WILLOW CREEK. By Travers Vale.

THE MOONLIGHT BLOSSOM. By Chester Bailey Fernaid.

THE SCOUT OF THE PHILIPPINES. By Frank Dumont.

UNCLE MERLIN. By William Whittemore Tufts.

LETTER TO THE EDITOR.

AN ACTOR'S COMPLAINT.

VINCENNES, IND., Sept. 24, 1899.

To the Editor of The Dramatic Mirror:
DEAR SIR:—I wish to record my protest in your paper against the bad sanitary condition of the stage and dressing-rooms of the McIntire Theatre here. There is a toilet without sewer connection beneath the stage, and the stench from it is all pervading. It is even noticeable in the auditorium. I have written letters about it to the Vincennes Board of Health and to one of the local newspapers. I understand the menace to the health of all who enter the building is of long standing, and that a protest from the Actors' Society regarding it was ignored.

Yours truly,
ERROLL DUNBAR.

THE USHER.



A Springfield newspaper, commenting on the *Journal's* crusade against indecent plays and entertainments asks, "Does the fault rest with the theatre-going public, or with the managers?" and in answer places the blame where it belongs—on the shoulders of the men directly responsible for their existence.

The absurd excuse of the promoters of the nasty farces that now smelt to Heaven from various theatres that they must give the public filth because the public demands it, is probably the same plea that would be made by the prostitute in defense of her occupation, and the manager who takes refuge behind that excuse is not one whit better than the nocturnal street prowler, whose sphere of evil influence is much narrower.

The fact that there are patrons in plenty for indecent performances is no justification for them, but rather an additional reason why they should be suppressed. There have been several entertainments in New York this season, given in playhouses that pretend to respectability, which the police would have raided had they performed their duty.

If men of character guided the policy of our leading theatres in all cases there would be no plays "presented" that disgrace the stage and offend public decency. When a nasty piece goes on it is safe to say that its producer is solely culpable. He should be classed and regarded as an enemy of society.

Sir Henry Irving looks none the worse for his illness last year. He is a trifle grayer than when he was among us last, but his eye is as bright, his mind as keen, and his vigor as remarkable as ever.

After the Lotos dinner in his honor on Saturday night he spent several hours in the "crypt," where he seemed to enjoy heartily the greetings of old friends and the making of new ones. It is at close range and in congenial chat that he is most charming. No man can take his *otium cum dignitate* with more hearty relish than Sir Henry.

There was a crowd at the Lotos dinner, by the way, and with respect to the warmth of Sir Henry's greeting the occasion was gratifying. But with one or two exceptions the speeches were voted dull, and the drama had not such a representation among the guests or orators as a banquet to the chief English player should have called forth. However, what was lacking in the management of the affair in this respect was compensated for by the delight of the Lotos-eaters to have Irving at their hospitable board again.

Neither does Miss Terry show any trace of the break down in health which was reported last Spring.

I saw her in a box at the theatre Saturday and she rose quickly and remained standing while the orchestra played the English anthem in her honor. She was vivacious and in beaming spirits, although she had suffered slightly from insomnia since her arrival. Our noisy, electricity charged city frequently has that effect upon visitors newly arrived.

It is gratifying to Miss Terry's admirers that Robespierre is not to rob them of her appearance in plays that give her better roles. It is because of their desire to see her in parts worthy of her powers that performances of Nance Oldfield, and The Amber Heart, and The Merchant of Venice have been arranged.

William Archer's long-deferred series of articles on the American stage have begun in the November issue of the *Pall Mall Magazine*.

The first is partly a general introduction, in which the celebrated critic impartially and lucidly describes the principal characteristics of our playhouses, our public, our managers, and our dramatists. What he promises to say, with respect to the peculiar conditions affecting our stage at the present time, is particularly interesting.

Several of the actors and plays that Mr. Archer saw during his recent visit are criticized briefly, but with uniform fairness and ability, and with his verdicts, most persons of good taste and judgment will agree.

There is nothing flippant or "smart" in Mr. Archer's treatment of the stage. He is earnest and serious, and whatever he writes, either in commendation or in censure, is valuable.

If the alien critic of the *Evening Post* is not accurate in his favorite notes of the English stage, then of what earthly use can he be?

A correspondent calls attention to the fact that apropos of the dramatization of "Lorna Doone," to be acted in London, the *Post's*

Britisher recently referred to the novel as by William Black!

Nobody expects the *Post* man to be correct in his views and news of the American theatre; but an egregious blunder like that in his own particular specialty causes solicitous surprise.

Complaint is made by theatre-goers in Washington, Brooklyn and elsewhere of the practice of certain managers in charging two dollars a seat for performances that are no costlier to give and no better from an artistic standpoint than those for which the usual one dollar and a half is charged.

In Washington, for instance, a play that was seen there at the usual prices returned recently after a subsequent New York engagement and demanded the two-dollar price. Naturally the local public kicked against the imposition.

In New York where original productions are made, theatre-goers are willing to pay two dollars for tickets at the leading theatres. Elsewhere the people object to more than one dollar and a half.

A STUDENTS' MATINEE.

The first of this season's series of ten matinee performances by the senior pupils of the American Academy of the Dramatic Arts was given at the Empire Theatre on Thursday afternoon before the usual large audience of friends and others.

The performance, like those of previous years, was characterized by careful stage management, admirable scenic equipment, and artistic costumes and accessories. On the other hand, the three one-act plays presented were not as interesting, nor indeed as well adapted to the display of students' abilities, as those that were acted last season, and some of the players were burdened with scenes far too heavy for their inexperienced shoulders to bear.

The first play presented, *On the Arcady Trail*, by Evelyn Greenleaf Sutherland, was a delicate, fanciful trifle with considerable poetic charm, yet with few of the qualifications necessary for the stage. It was presented artistically by Cecil Blount de Mille, as Alain, a wandering minstrel, and Anna O'Ryan, as Anacostia, a runaway flower girl. Mr. de Mille displayed marked talent for the easy, romantic style of work that his character demanded.

A *Flores*, a Japanese comedy in verse, adapted from the French by Victor Mapes, was next presented by the following cast:

Kami N. L. Jelenko
Sakura Marion Thomas
Momo (Sashima) Marion Wright
Taj-phoo (Djeuros) Sidney Marlyn

Like the first it was pleasing in its daintiness and attractive because of its pictorial possibilities. Kami, a poet, is engaged in writing a tribute to some of the stars of his plot to Sakura. She, with the aid of her two friends, tests the rhymster's love and loyalty in various ways. He withstands all temptations, proves himself a worthy lover, and in the end is accepted by Sakura. The honors of the performance fell to N. L. Jelenko, the poet, whose pantomime was artistic and whose elocution was excellent. Marion Thomas displayed considerable vivacity, and in the one serious speech that fell to her lot she put feeling. Marion Wright and Sidney Marlyn were satisfactory in parts that gave them little opportunity. The scene representing the interior of Kami's home was attractive, and the costumes and properties were accurate.

After these two picturesque but distinctly impracticable plays, there was presented a modern drama entitled *Neil*. It was in vivid contrast to its predecessors, having no literary merit and being quite devoid of originality. Its author, E. E. Diestel, laid his scene in a conventional New England kitchen, and chose for his plot the hackneyed story of two young lovers defying parental objection. The situations were commonplace, and the lines painfully familiar. James Rodney played the father, Ephraim Hutchins, in far too melodramatic a fashion; Francis T. S. Powell was a somewhat affected young lover in the role of Embury Gordon, and John P. Brown was successful as a very loutish country boy, Joel. Meta Rogers, in the title-role, was ingenious, and acted with spontaneity. Anna Branch, as the mother, was sympathetic, sincere, and pleasing. The students in all of the plays worked with a will, but they were too heavily handicapped with their unprofitable roles to win more than polite appreciation.

ARTHUR DONALDSON.

Arthur Donaldson, whose portrait is to be found on the first page of this issue, has made as Yon Yonson one of the distinct personal successes of the season. He is thoroughly equipped to portray the character mentioned, for he is a native of Sweden, having been born near Norsholm in that country on April 5, 1869. As a very small boy he developed uncommon talent as a mimic, and, when seven years old, made his stage debut at the Stora Theatre, Nowkoping, Sweden, in a play called *Uncle Brown's Leather Couch*. Mr. Donaldson's first American appearance was made with a Swedish company during the season of 1886-1887. Later, he was employed in this country as a mechanic, a printer and a watchcase maker, and, while engaged in these occupations, he perfected his knowledge of the English language, his purpose always being to gain a foothold upon the American stage.

Finally his magnificent baritone voice gained for him an engagement with the Duff Opera company, and subsequently with Ollie Torbet and Emma Thursby in concert tours under management of Major J. R. Pond. In 1892 he organized a Swedish Stock company to play at the old Athenaeum in Brooklyn, and afterward joined a similar company in Chicago. During the season of 1896-1897 Mr. Donaldson sang the role in *Rob Roy*, and the next season appeared as Baron Grims in *Madeline*; or, *The Magic Kiss*. Then, after a term with the Tivoli Opera company in San Francisco, he was engaged by the late Augustin Daly for his musical company, in which he remained until Mr. Daly died. He has sung the leading baritone roles in fifty-nine operas, and has been seen in forty-four plays.

For the present season he was secured by Managers Thall and Kennedy for the title-role in *Yon Yonson*, and his success has been complete, the Western critics proclaiming his impersonation the best they have seen in the part. Next season Mr. Donaldson will be seen in a new Swedish comedy-drama.

JESSIE WOOD DEAD.

Jessie Wood, whose sprightly and humorous comment upon and eccentric illustration of plays has been a feature of the *New York Evening Journal*, died on Sunday night at her home on Forty-third Street.

Miss Wood caught a severe cold on the day of the Dewey land parade and kept her room for a week afterward, but no serious results were feared. Later peritonitis set in and proved fatal.

The deceased was born in England and was a sister of Stanley L. Wood, the London sketch artist. She began her newspaper work on the *World Recorder*, and was later employed by the *World*. Her work had many admirers.

CHILDREN OF THE GHETTO GOING ABROAD.

Children of the Ghetto will close its run at the Herald Square Theatre on Nov. 25, and then about twenty of the players, along with the complete production, will be sent to London, to open at the Adelphi Theatre there on Dec. 9. The determination to send the American principals abroad is due, it is said, to the impossibility of securing the English actors originally counted upon to play the roles in London.

THE STOCK COMPANIES.

After playing six consecutive months in St. Paul and Minneapolis, the Neill Stock company will begin, on Dec. 1, its first Western tour that will extend to Honolulu. It is said that the expenses of the company while on tour will exceed \$3,000 a week. Three carloads of special scenery and properties for the numerous plays in their repertoire will be carried, and the company will travel in a private car. The company's engagements in the Twin Cities is said to have been the longest and most successful known there.

The stock company at the Dearborn Theatre, Chicago, under the stage direction of Samuel M. Forrest, has repeated its success of last season in *A Bachelor's Romance*. Mamie Ryan seemed the realization of the quaint little misanthropic character. Ernest Hastings gave a good performance of David Holmes. Valerie Berger, as Harriet, made much of the part. Ben Johnson, as Martin, gave a finished performance. Madge Carr Cooke, as Clementina; H. D. Blake, as Mulberry; Julia Stuart, as Helen; Gardner Crane, as Gerald; Edward Mackey, as Savage, and William Dills, as Harold, all contributed to a fine performance. Business was very large. This week *The Masqueraders*.

The Valentine Stock company presented *The Three Musketeers* week of Oct. 16 at the Grand Theatre, Winnipeg. An additional interest to the play was the new scenery and the handsome costumes of the company. Business during the week was satisfactory. Kate Blanche was a winsome Constance, and sustained her splendid reputation. Jessie Bonstelle, as Lady de Winter, scored a great success. Mary Taylor was acceptable as Anne of Austria. Ed Mawson, as D'Artagnan, was received with great favor, and Jack Webster gave him excellent support in the best situations. Charles Fleming was also praiseworthy. The others taking part were: Beulah Watson, Norah Croome, Helen Hilton, Richard Webster, Robert Evans, R. H. Barlow, E. N. Leonard, Ed Whitley, and F. Hank. *The Scrap of Paper* and *The Private Secretary* were the bills last week.

Reginald H. Barlow, of the Valentine Stock company, joined the Canadian Transvaal regiment at Winnipeg, and has left for Quebec to embark for South Africa.

Richard Webster has resigned from the Valentine Stock company, owing to ill-health, and has left for New York.

Edwin T. Emery, who recently joined the Thanhouser Stock company, Milwaukee, has been the recipient of many flattering notices for his clever work. As *Harry Damask* in *A Night Off* last week, he fully sustained the reputation he made last season at the Girard Avenue Theatre, Philadelphia.

Georgia Welles entertained a party of thirty-five ladies at the Murray Hill Theatre after the Thursday matinee last week.

Herman A. Sheldon has been re-engaged for the Grand Opera House Stock company, Indianapolis.

The Standard Theatre Stock company in Philadelphia played *Hero* last week to the customary big houses. Charlotte Tittell, the most popular leading woman ever at this house, played the heroine, quietly and effectively. Mortimer Snow, as Hero, and General Bassett gave one of the most powerful and forcible performances seen at this theatre. They were well supported by the stock company, which is the best Manager Jermon has ever had. This week an elaborate production of *The Three Musketeers* is being done with Mr. Snow as D'Artagnan, and Miss Tittell as Constance.

The Théâtre Français, Montreal, played to the biggest week of the season, beginning Oct. 23, with *Gillette's Held* by the Enemy. This piece three seasons ago was played for two consecutive weeks and at that time made a decided hit. Lucius Henderson played Colonel Prescott in a manner worthy of praise, and Thomas J. McGrane's Lieutenant Hayne was one of the best bits of work he has yet done. Aiden Bass made his first appearance with the company, and it must be said that he came fully up to expectations. Frank Nelson as the reporter was decidedly good. Drew A. Morton played Uncle Rufus in addition to managing the stage, which, for a production of this kind, was a big undertaking. Helen Byron made a charming Rachel Montreux, and Helen Holland and Lillian Scholvin shared in the success. The press were united in praise of the scenery, which was painted especially for the production. Week of Oct. 30 Bartley Campbell's comedy-drama, *Fairfax*, is to be produced.

Grace Mae Lamkin has been engaged for the James Neill Stock company.

Last week the Meffert Stock co., at the Temple Theatre, Louisville, made an elaborate production of *An Enemy to the King*. The local press was a unit in declaring it the finest stock production ever given in Louisville. Considerable credit is due to Stage Director Duane for the beauty of this performance, but the scenic artist is also worthy of a word of praise. James M. Brophy as De Launay made the most of his opportunities and presented a handsome picture. Effie Darling played Mile. de Varion on short notice, owing to the unexpected illness of Louise Mitchell, who has resigned from the company, and was most acceptable. Robert McWade, Jr., divided the honors with the leading people as Blaise and has fully established himself with the Louisville audiences. Miron Leffingwell as Montignac, James Cooper as Le Chatre, F. M. Kendrick as Barbaumont, James A. Keane as De Berquin, Charles N. Lum as Pinto, Esther Moore as Jeanette, Ada Levick as Marianne, and Edith Ward as Bribrri acquitted themselves creditably, while the minor roles were competently played by an auxiliary force especially engaged.

Leonora Bradley, after an illness of two weeks, returned to the cast of the Castle Square Theatre Stock company, Boston, on Monday of last week and played Mrs. Patterson in *Too Much Johnson* to the delight of her many admirers.

Gertrude Berkely, of the Woodward Stock company, Kansas City, is recovering from a severe illness.

THE LARGEST IN THE WORLD.

Henry W. Savage returned on Friday from St. Louis, where he has been arranging for the opening of the new Castle Square Opera company. The chorus has been organized in this city and contains many local singers of ability. The season will begin Nov. 6 with the presentation of *Faust*, and already the subscription sales far exceed the expectations of the management. The three branches of the Castle Square company, in New York, Chicago, and St. Louis, form the largest operatic organization in the world.

STOPPED A PANIC.

Smoke from a steam-roller outside caused a fire panic in the Park Theatre, Indianapolis, on Oct. 24, when *A Rag-Time Reception* was being played there. The audience stampeded, but William De Vault, Gus Pixley, and Gladys Van Buried on the stage and sang "The Star Spangled Banner," attracting the attention of the crowd and restoring order.

A PROSPEROUS SOCIETY.

The prosperity of the Actors' Society is evidenced by the fact that the receipts for September were more than double the receipts for the same month last year.

GOSSIP OF THE TOWN



Alma Chester, pictured above, has won, by a course of painstaking, conscientious work, recognition as one of the foremost of repertoire stars. Her early experience was gained in child roles in the Toronto Stock company, with W. H. Crane, Stuart Robson, Allen Halford, and others. Miss Chester has received a tempting offer to be featured in a metropolitan production this season, but she has preferred to remain in the field in which her ambition and energy have already earned for her a position so enviable. The next will be her fourth season as a star under management of O. W. Dibble.

Matt Ott and Susie Hale were married in this city last week.

Grace McLeod will play Billy Breeze in *The Bachelor's Baby*.

Belle Archer's Dewey souvenir dog, "Denver," was a Minton caller when passing through town on Saturday. He was steered by Edward Craven, of Miss Archer's company. "Denver" has loomed up as an actor, playing a somewhat minor role in *A Contented Woman*, but he declined to give his views upon the drama.

H. S. Northrup, of E. H. Sothern's company, had one of his cheeks badly burned last Friday during the performance of *The Song of the Sword*, at Daly's, getting too near to a pistol fired by Mr. Sothern.

A souvenir book of Clyde Fitch's play, *Barbara Frietchie*, as presented by Julia Marlowe, is being prepared. It will be patterned somewhat after the "Maude Adams' edition" of *The Little Minister*.

Dore Davidson has placed two new melodramas with Alma Chester, whose manager, O. W. Dibble, will produce them this season.

Manager John R. Price's company, presenting *The Passion Play*, includes Florence Ellis Brockway, George Manuell, and the Queen City Quartette.

Maude Odell, of James O'Neill's company, gave a birthday luncheon last week to Minnie Victorson.

J. S. Potts left *The Good Mr. Best* at Rochester, N. Y., last week, and joined Vogel and Deming's Minstrels as special agent.

Genevieve Kane, who plays *Marguerite* with Morrison's *Faust* (Eastern), was taken ill at Sandusky, O., and Gertrude Rische assumed the part with decided success.

In Gay Paree will succeed *The Man in the Moon*, Jr., at the New York next week, probably going to Boston two weeks later. The cast will include Kitty Loftus, Charlie MacDonald, Mary Young, Helen Lord, Joe Ott, Gilbert Gregory, William Cameron, and Ferris Hartman. *Fogarty* and a *Barbara Frietchie* travesty by George V. Hobart will be features.

Grant Parish sailed from Hull, England, Oct. 19 for Finland and Russia, for a series of articles for *Munsey's Magazine* and business affairs.

Agnes Wallace Villa has a new play, by a prominent novelist, entitled *No Man's Wife*. It will soon be produced.

Wilbur M. Bates, for the past three seasons with Liebler and Company, has severed his connection with that firm, and will act as general representative for Ben Hur.

Rose Thurner and her mother returned last Wednesday from Jacksonville, Fla., after visiting A. Y. Pearson's "ostrich farm." Miss Thurner (Mrs. Edward Thurner) will join her husband's Hermann the Great company on Nov. 12, at Alton, Ill.

John A. Stevens is to make a short tour through New England in a revised version of *The Unknown*, opening a Thanksgiving Day.

A luncheon was given to Sir Thomas Lipton by the members of the Transportation Club, at their rooms in the Manhattan Hotel, last Tuesday. Speeches were made by Sir Thomas and by Chauncey M. Depew. Edwin H. Low was chairman of the reception committee.

The first annual fair of the Southeastern Fair Association will be held at Brunswick, Ga., Nov. 27-Dec. 2. Hagenback's animals, and many star performances will be among the features of an unusually attractive programme.

Minnie Seligman filed last week in a St. Louis court a motion for the continuance of the suit of Marie Selra, a Chicago dressmaker, who says that Miss Seligman owes her \$375 for costumes. Miss Seligman set forth that she could not visit St. Louis at present to defend herself, but that she would be there in December.

Madame Emma Calvé was a guest last week at the Colonial Hotel, Mount Clemens, Mich.

Walter Hubbell, of Richmond Hill, L. I., who was injured by a trolley car at Ninth Street and Fourth Avenue on Oct. 18, is still confined to his bed.

Darrel Vinton is starring in *Hamlet* on the Pacific Coast.

James B. Kendrick has leased the Sale-Davis Opera House, Dawson, Ga.

Wheels Within Wheels, by E. C. Carton, will be produced at the Madison Square Theatre on Dec. 11. The *Girl in the Barracks* will be shifted to this theatre on Nov. 6, to be succeeded on Nov. 20 by a new farce, *Make Way for the Ladies*.

John Laughlin, manager of the Lyceum Theatre, Buffalo, has leased for five years the new theatre now being constructed from the old Music Hall in that city.

It is announced that James D. Flynn, proprietor of Finnigan's 400, has purchased the rights to Hogan's Alley, and will star Joe Flynn in the farce, opening in Chicago, Nov. 19.

A daughter was born to Manager and Mrs. M. J. Jacobs, at Newark, N. J., Oct. 20.

Blanche Olga Bryan, daughter of Manager Bryan, of Bryan's Comedians, was married to Frank T. Miller, of the same company, at Dowagiac, Mich., Oct. 24.

CURRENT AMUSEMENTS.

Week Ending November 4.

New York.

METROPOLITAN (Third Ave. and 122d St.), THOMAS E. SHERA in "THE MAN IN THE MOON" (12th St. and 120th St.), THE METROPOLITAN BURLESQUES.

HAKLEN OPERA HOUSE (23rd St. and Seventh Ave.), LORD AND LADY ALICE—16 plus 1 to 7 Times.

HAKLEN MUSIC HALL (12th St. and Seventh Ave.), A SOCIAL MAID.

MINKER'S (10th St. and Lexington Ave.), VAUDEVILLE.

THE PALACE (10th St. and Lexington Ave.), CO-EDUCATION VAUDEVILLE—10 plus 1 to 7 Times.

CARNEGIE HALL (5th Ave. and 52nd St.), Closed.

THE NEW YORK (Broadway and 43rd St.), THE MAN IN THE MOON, Jr.—20 to 31 Times.

CRICKETON (Broadway and 43rd St.), JULIA MARLOWE as BARBARA FRITCHER—4 to 14 Times.

THE VICTORIA (Seventh Ave. and 43rd St.), THE ROUGH DIAMOND IN WALL STREET—45 to 49 Times.

AMERICAN (Fourth Ave. and 12th St.), H. TAYLOR.

MURRAY HILL (Lexington Ave. and 43rd St.), HENRY V. BOKSBELLY STOCK IN MADAME SANS GENE.

BROADWAY (Broadway and 43rd St.), JULIA ARTHUR in MORE THAN QUEEN—7 to 13 Times.

EMPIRE (Broadway and 43rd St.), JOHN DREW in THE TYRANT OF TEARS—54 to 61 Times.

METROPOLITAN OPERA HOUSE (Broadway, 29th and 30th Sts.), Closed.

THE GASTING (Broadway and 9th St.), ALICE NIELSEN as THE SINGING GIRL—4 to 14 Times.

KNICKERBOCKER (Broadway and 10th St.), HENRY IRVING and ELLEN TERRILL—ROBESPIERRE, NANCE OLDFIELD, THE AMBER HEART, WATERLOO, and THE BELLS.

HERALD SQUARE (Broadway and 33rd St.), CHILDREN OF THE GRETTO—17 to 21 Times.

GARRICK (20th St. East of Sixth Ave.), LOUIS MAXX and CLARA LYMAN in THE GIRL IN THE BARRICADE—17 to 21 Times.

KOSTER & HALL (145 10th West 34th St.), VAUDEVILLE.

MANHATTAN (22nd St. and Broadway), A STRANGER IN A STRANGE LAND—10 to 14 Times.

THE VIKING (Third Ave. and 41st St.), J. E. TOOLE in KILLER AND THE RHINE.

BIJOU (12th Broadway), MAY IRVING as SISTER MARY—4 to 10 Times.

WALLACE'S (Broadway and 20th St.), W. H. CRANE in A RICH MAN'S SON—Announced for Oct. 31.

DAILY'S (Broadway and 4th St.), E. H. SOTHERN and VIRGINIA HARNED in THE SONG OF THE SWORD—4 to 10 Times.

WENK & FIELDS (Broadway and 20th St.), THE WHIRLWIND—4 to 10 Times.

THE OTHER WAY—5 to 12 Times.

JACK'S (Broadway and 20th St.), Closed.

GIFTH AVENUE (Broadway and 20th St.), MRS. FINE as BROWN SHARP—10 to 10 Times.

THE GARDEN (Madison Ave. and 22d St.), HENRY MILLER in THE ONLY WAY—35 plus 17 to 21 Times.

MADISON SQUARE GARDEN (Madison and Fourth Aves. 22d and 23d Sts.), Closed.

MINKER'S (123-124 Madison Ave.), LILLIAN WASHBURN'S INDIAN MAIDERS.

MADISON SQUARE (20th St. and Broadway), WHY SMITH LEFT HOME—10 to 14 Times.

LYCUM (Fourth Ave. and 32d and 34th Sts.), ANNIE RUSSELL as MISS HOBBS—4 to 6 Times.

EDEN MUNKE (20th St. and Broadway), FIGURES IN WAX—CONCERTS and VAUDEVILLE.

PRINCE'S (20th St. and Broadway), CONCERTS and VAUDEVILLE—12:00 P. M. to 11:00 P. M.

GRAND OPERA HOUSE (Fourth Ave. and 23d St.), THE GIRL FROM MAXIM'S—34 plus 17 to 21 Times.

IRVING PLACE (Irving Place and 10th St.), DRAMA and COMEDY in GERMAN.

FOURTEENTH ST. (14th St. and Sixth Ave.), THE DAIRY FARM—17 to 21 Times.

KEITH'S (East 14th St. and Broadway), CONTINUOUS VAUDEVILLE—12:00 P. M. to 11:00 P. M.

ACADEMY (Irving Place and 10th St.), DENHAM THOMPSON in THE OLD HEMLOCK—4th Week.

TONY PASTOR'S (Tenth Avenue, 14th St.), CONTINUOUS VAUDEVILLE—12:00 P. M. to 11:00 P. M.

DEWEY (123-124 East 14th St.), ROBERT MANCHESTER'S CRACKER JACKS.

STAR (Broadway and 10th St.), ROSE COUGHLIN in THE GERMANIA (10th St. and Broadway).

LONDON (20th St. and Broadway), RICE AND BARTON'S EXTRA-VAGANZA COMPANY.

PROFESSOR'S (20th St. and Broadway), THE HERBIE DRAMA.

MINKER'S (10th St. and Broadway), IRVING BROTHERS' BURLESQUES.

THALIA (20th St. and Broadway), THE HERBIE DRAMA.

WINDSOR (20th St. and Broadway), THE HERBIE DRAMA.

Broadway.

ACADEMY OF MUSIC (12th St. and Broadway), Closed.

FAIR (10th St. and Broadway), THE JAZZ ORCHESTRA COMPANY IN CAMEL.

HYDE & BERNHARDT (30th St. and Broadway), VAUDEVILLE.

NOVELTY (Driggs Ave. and South 10th St.), VAUDEVILLE.

GRAND OPERA HOUSE (Fourth Ave. and 23d St.), THE GIRL FROM MAXIM'S—34 plus 17 to 21 Times.

MCINTOSH & HAZEN'S COMEDIES.

UNIQUE (10th St. and Broadway), MINKER'S JOLLY GRASS WIDOWS.

THE ANTHEM (42-44 Bedford Ave.), THE CUCKOO.

STAR (10th St. and Broadway), THE KICKERBOCKER BURLESQUES.

EMPIRE (10th St. and Broadway), BRYANT AND WATSON'S AMERICAN BEAUTIES.

COLUMBIA (Washington, Tillary and Adams Sts.), THE ROUNDERS.

GAYETY (Broadway and 10th St.), ANDREW MACK in THE LAST OF THE ROMANS.

LYCUM (Fourth Ave. and 32d and 34th Sts.), THE PLUNGER.

BIJOU (10th St. and Broadway), WILLIAMS AND WALKER in THE PULIT PLAYERS.

MONTAUK (10th St. and Broadway), MAUDE ADAMS in THE LITTLE MINSTER.

MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

AT THE THEATRES.

Knickbocker—Robespierre.

Play in five acts by Victorien Sardou. Produced Oct. 30.

Maximilien Robespierre..... Henry Irving
 Charles de Malouin..... Ellen Terry
 Olivier..... Harry B. Stanford
 Augustin Bonaparte..... F. D. Davies
 Benjamin Vaughan..... W. L. Lane
 Lebas..... James S. Hearn
 Bonaparte..... Leonard Calvert
 Conton..... Charles Locke
 St. Just..... H. T. Fawcett
 Old Dupuy..... Clifford Brown
 Simon Dupuy..... J. Archer
 Maurice Dupuy..... J. Hayes
 Boudier..... G. E. Kenney
 Gerard..... W. Graham
 Billard-Varenes..... Charles Gary
 Jagot..... J. Hatch
 Amat..... W. L. Lane
 Voulland..... G. Barton
 Robt..... W. Charles
 Vadier..... H. Gurney
 Thuriot..... H. Gurney
 Tallien..... H. Gurney
 Fouché..... Charles Dodsworth
 Legendre..... F. Ferguson
 Leclercq..... A. Moring
 Heron..... Arthur Royston
 Count Hardy de Hauteville..... Junius Booth
 De Bussy..... Charles Gary
 The Recorder of the Revolutionary Tribunal..... Gilbert

Haly..... E. P. Tabb
 Jailer..... T. James
 Collas..... J. Swain
 Barrasin..... T. James
 Urbain..... D. Young
 A Workman..... A. Jennings
 Marchand de Monchy..... G. Ellis
 De Broglie..... Charles Fane
 De Kersaint..... J. Wilson
 De Pons..... T. McKay
 D'Arnauld..... Alec Weatherly
 Coffart..... M. Rose
 Dossun..... E. Parsons
 Charles Leguay..... L. Belmore
 The Elder Leguay..... Mr. Frith
 Lavergne..... W. L. Lane
 Mancler..... W. L. Lane
 Sourdeval..... H. R. Cook
 Malerale..... A. Fisher
 The Young De Maille..... May Holland
 Madame d'Arnauld..... Miss E. F. Davis
 Madame de Chabrol..... Lilli King-Lloyd
 Mademoiselle Lacroix..... Miss E. Davies
 Madame Here..... Alice Goodwin
 Madame de Narbonne's Little Girl..... Miss L. Tarvin
 Shade of Marie Antoinette..... Clelia Brown
 Madame de Laverne..... Mary Foster
 Mademoiselle de Bethier..... Doris Dizby
 The Marchioness Mouchy..... Miss A. Byron
 Madame Malaprep..... Miss L. Marion
 Charlotte Malaprep..... Miss L. Marion
 Claire Malaprep..... Miss E. Carder
 Marie Thérèse..... Beatrice Irwin
 Madame Dupuy..... Cecil Cromwell
 Madame Lebas..... Brenda Gibson
 Cornelle..... Grace Hampton
 Victoire de Narbonne..... Maud Milton

An immense audience crowded every part of the Knickerbocker Theatre last evening to greet Sir Henry Irving, Ellen Terry, and the London Lyceum Theatre company upon their reappearance in this city, and to view, for the first time in America, the production of Victorien Sardou's five-act drama, Robespierre, translated by Laurence Irving. The enthusiasm that welcomed Sir Henry Irving and Miss Terry was as unbounded as it was sincere, and the applause that followed each scene attested most cordial favor to play and players.

The rising curtain discloses a peaceful scene in the forest of Montmorency, where Charles de Malouin, a Royalist widow, her son, Olivier, and her niece, Marie Thérèse, have found refuge from the dangers of the Revolution in a cottage. Olivier, who has apprenticed himself to a carpenter in the neighborhood, earns enough to supply their actual needs. To this place comes Benjamin Vaughan, a member of the British House of Commons, to meet Robespierre. He recognizes in Charles a former acquaintance, and from her learns that Robespierre is the father of her son. Charles departs as Robespierre, guarded by spies, enters. He receives and replies contemptuously to Vaughan's message that England will secure peace if the young Dauphin is made King. In this conversation the horrors of the Revolution are described—the background of dread begins to form. Vaughan leaves in disappointment. A picnic party of Robespierre's friends approaches through the forest. The stern dictator joins them, becomes lighthearted and gay with the rest, laughs, grows enthusiastic over a flower, and is moved to tears by the sentiment of a poem. Suddenly a scream rings through the trees. Robespierre smiles. "It is only the arrest of a couple of aristocrats," he says. "It is nothing." The aristocrats arrested were Charles and Marie Thérèse.

In the second act the background deepens into gloom. The scene is the interior of the prison of Port-Libre. The place is crowded with men, women, and children, Royalists and suspects—among them Charles and Marie Thérèse. The prisoners amuse themselves by going through mock executions, that they may approach the real guillotine gracefully, calmly, like true aristocrats. Olivier gains entrance to the prison, in search of his mother and his cousin. He watches the grim comedy enacted there, and the hatred for Robespierre, whose relationship to him he does not know, grows in his heart. The scene changes to the brilliant Place de la Revolution, where a fête in honor of the Supreme Being is in progress. It is a magnificent stage picture. The pageant of white-robed women adorned with flowers, soldiers in gaudy uniforms, and the car of the Goddess of Plenty, passes before the crowd of gaily-attired spectators. Robespierre enters, wearing the historic sky-blue coat, carrying a huge bouquet. He burns incense before the Statue of Liberty, then turning to the multitude, he begins an address by which he hopes to arouse his followers to further and greater deeds of violence. His speech is interrupted again and again by Olivier, who denounces him as a murderer. Father and son defy each other, the mob closes around Olivier and he is led away to prison.

In the house of Dupuy, which is the scene of the third act, Robespierre questions Olivier about himself and his adventures. In this examination Robespierre discovers that Olivier is his son. He implores Olivier to tell him the whereabouts of Charles. The son turns from the father in disgust. Robespierre, to avoid suspicion, orders him returned to the prison and immediately begins to plan a means of saving the mother, the son, and Marie Thérèse.

The opening scene of the fourth act is a little apartment in which Charles and Marie have been secretly by Robespierre. He has saved them, but in the crowd of condemned prisoners Olivier has been lost sight of. Robespierre and Charles at the window of this place watch the tumblers pass from the prison to the guillotine. Olivier is in none of them. He has been removed from the prison by the enemies of Robespierre, who see in the young man a tool with which they may accomplish the ruin of the dictator.

The courtyard of the Conciergerie is the second scene of the act. Robespierre, left alone while the jailer searches for Olivier, looks about in terror. Beneath the strain of his public and personal cares his mind falls victim to the horrors of imagination. The phantoms of those whom he has slain rise menacingly around him. He sees them approach from each dusky corner; he hears them whisper the word "murderer" as they point at him with ghostly fingers. In an agony of fear he vows to abolish the guillotine, and falls shrieking to the ground.

The fifth act opens with a scene showing the meeting room of the Committee of Public Safety. Olivier swears to destroy Robespierre, and is released by the dictator's enemies. The second scene is the hall of the National Convention. The stage is crowded with gesticulating, frenzied men and women. Among them comes Robespierre, calm, pale, determined. He endeavors to address them, but his enemies cry him down. "Death to the tyrant!" "Liberty forever!" screams the crowd. The pale man pushes aside the officers who would arrest him, draws his pistol, places it against his head and fires. Charles rushes to his side, bends over him and tries to stop the flow of blood. Olivier at last realizes the true situation. The crowd cheers lustily, shouting: "Long live the Convention—long live the Republic!" The curtain falls.

Victorien Sardou, in this play, exhibits his mastery of stage technique, his marvelous powers of imagination, his highest skill in balancing the light and shade of his dramatic picture. Yet the play is imperfect in construction, and gives one the impression of a magnificently illustrated series of short stories rather than of a complete, well-developed narrative. The atmosphere, the terror of the Revolution, the cloud of dread that hung over France at the period seem actually to exist again. The playwright has accomplished a triumph in his background—a background of gloom that is the chief strength of the drama. Before it the characters pass to and fro, working out their individual histories, only in the end to be engulfed, as it were, in the resistless whirlwind of terror that made up the Revolution—that forms the overwhelming background of Sardou's work. The French playwright has shown us in his Thermidor simple evidence of his profound, keenly observant study of the Revolutionary period, and in Robespierre this fact is attested again with the power, the realistic effect and more certain touch. The dramatic license taken to credit Robespierre with a romance that has no place in history, diminishes in no wise the magnificence of the monument Sardou has reared to thrust upon modern minds a never to be forgotten picture of the days of the Terror.

Whatever impressions one may have gathered from reading of that gruesome time, whatever belief one may have had that printed words could picture amply the horrors of the Paris of 1793—all these are swept away as so much chaff by the fearful realism conjured up by Sardou's masterful study. His characters, excepting only the three central figures, are but sketches—yet living, human beings that seem the reincarnations of the people of the Terror.

To the dramatist's superb skill is added the perfection of stagecraft. Spectacularly, Robespierre is the most magnificent picture of the Revolution ever brought to the stage—every scene a marvel in its way and each differing from another. The Fete of the Supreme Being in the Place de la Revolution (now the Place de la Concorde) is a wonderful achievement. The procession streams by the howling crowd, the music is Michel's "Chant du Départ," and Gossec's hymn, throughout the scenes already described, the absolute realism of the dramatic reproduction truly baffles description. The closing picture is especially notable, no such superb management of a stage mob ever having been seen here. The howling, wrangling, frantic, vituperous crowd surges back and forth like so many wild beasts waiting to attack their prey, cries ever and anon those of import to the story, the indistinguishable those of the madmen in the midst of the clamor. Robespierre stands like a gaunt rock, upon which the storm-driven sea beats in relentless fury. And, in the end, the rock yields to the inevitable, falling before the certain hand of fate. In telling this story, even the imagined romance of the play merges perfectly into the stark and deadly body of the work and adds its own powerful touch to the symmetry of the whole. The execution of the massive idea is beyond praise.

Irving's Robespierre is an extraordinary study of the vainly ambitious man who left no stone unturned, nor man alive, that, to his fancy, stood in the way of the realization of his notions. So

remarkable was the assumption of the character of the "sea-green and incorruptible" that the utterances of his theories seemed as magnetic as they were more than a century ago. The actor seemed surer of his own powers than upon his last visit here; his voice was stronger, his mannerisms less pronounced, his hold upon the character masterful. Whenever his familiar peculiarities of speech made themselves known they seemed to fit perfectly into the character. He was Robespierre for the nonce, and it was impossible to believe him other.

Miss Terry had not the opportunity she deserves and, moreover, she appeared last evening to be suffering with a cold. Her usually sweet voice was hoarse, and its utterance seemed strained. But her impersonation of the fated Charles was a marvel of pitiful appeal, enduring woman's love that wrung the heart and the sympathies.

Harry B. Stanford gave a forceful, capable performance of Olivier, Kyrie Bellw's original role; W. Lugg made an excellent, courtly Vaughan; and there were fine character sketches by Laurence Irving, James S. Hearn, Leonard Calvert, Clifford Brown, J. Archer, Charles Gary, H. Garstin, Junius Booth, R. P. Tabb, L. Belmore, May Holland, Beatrice Irwin, Lilli King-Lloyd, Miss Croase, and little Miss L. Tarvin. In fact, all the roles—many it was impossible to tell from another—were capably cast.

The scenery was fine, indeed, much of it very beautiful, and the small army of supernumeraries was handled in a way to wonder at.

Robespierre will be repeated every day of this and next week, excepting Saturday, when Miss Terry will be seen in The Amber Heart and Nance Oldfield at the matinees, and Mr. Irving in The Bells and Waterloo in the evenings.

Daly's—The Song of the Sword.

Romantic play in four acts, by Leo Dietrichstein. Produced Oct. 24.

Captain Egalité (Marquis de la Tour)..... E. H. Sothern
 Captain Bonaparte..... Norman Fawcett
 Lieutenant Laporte..... Rowland Buckstone
 Sergeant Rastiboulis..... Daniel Jarrett
 Corporal Barzac..... Thomas Doyle
 Hudon..... George E. Bryant
 Piton..... Frank Andrews
 General Bonaparte..... Norman Parr
 Berthier..... Charles Martin
 Captain Marmont..... John J. Collins
 The Auditor..... Richard Pittman
 The Registrar..... Frank Beamish
 Prince Otto Louis..... Morton Selton
 Baron Kuffert..... Ernest Tarleton
 Michel von Walsen..... C. E. Henry
 Herr von Ekhardt..... Charles W. Gibbs
 First Officer..... Frank Grappe
 A Soldier..... H. S. Wood
 A Courier..... Edward Lester
 Cesare di Monza..... H. S. Wood
 Father Pietro..... Arthur R. Lawrence
 The Podesta..... R. E. Neill
 Blacsmith..... R. E. Neill
 Aron..... R. E. Neill
 Gualardo..... Edward Fowler
 Manuele..... Owen Fawcett
 Baptista..... C. F. Flockton
 Francesco di Monza St. Angelo..... Virginia Harned
 Crispina..... Edna Phillips
 Peppina..... Edna Phillips
 Annunziata..... Bertha Livingston
 Escarnatore..... Genevieve Dolore

At Daly's Theatre, on Oct. 24, E. H. Sothern and Virginia Harned presented a new romantic play in four acts, by Leo Dietrichstein, entitled The Song of the Sword. A large audience heartily applauded the efforts of the actors and showed much enthusiasm at the stirring war tableaux of the third act, and the several melodramatic episodes, while regarding the rest of the play in a considerable spirit of apathy.

The story of the play concerns the love affair of Captain Egalité, Marquis de la Tour, with Bonaparte's army in Italy, and the Countess Francesca di Monza St. Angelo. The action begins in a hut wherein Francesca, disguised as a peasant girl, has taken refuge in view of the French invasion. A band of Bonaparte's troops come to the hut, and one of them, offering insult to Francesca, is rebuked by Captain Egalité, who sees through the lady's disguise and falls in love with her. When he temporarily leaves the hut Francesca's affianced husband, Cesare di Monza, enters, entrusted with important secret dispatches from the Italian to the Austrian forces, who has striven to get through the French lines. He is pained by terror. Certain death, he conceives, awaits him if he proceeds with his mission. Francesca upbraids him for cowardice, and, snatching the dispatches, vows that she will carry them to the Austrians. The contemptible Cesare, delighted to be relieved of responsibility, blandly admits that a woman might get through the lines when a man must surely fail. Egalité returns with a lieutenant and places Cesare under arrest, but Francesca and her maid are off by another door and away on the Frenchmen's horses. Cesare, searched in vain at length because the dispatches are gone on with a woman carrier, Egalité comprehends the trick and then, discovering Cesare's horse, sets out in pursuit.

The scene changes to the house of Father Pietro at Binasco. Francesca and her maid arrive, exhausted but eager to proceed on fresh horses. The good father vows that there is but one available horse in the village, and sends his servant to get it. A mountebank and his wife come to entertain the priest. Overhearing a hint of the dispatches, the mountebank suggests that Francesca, dressed as a boy, might slip through the lines as one of his band. She goes within to don boy's clothes, when Egalité arrives, demanding a fresh horse. The priest says there is no horse in the village, but the servant returns and calls out that a horse will be ready in a half-hour. Egalité announces that he will wait for the horse. The priest pines him with old wine, and he is already minded when the mountebanks come forth with Francesca and her maid. They make for the gate, but Egalité draws his pistol and vows that no one shall leave the place until the horse comes. Francesca tries to get away through the old church, but Egalité captures the key to the edifice. He takes more wine, and the mountebank steals the key from him. Francesca, fearing disclosure, secretly slips the dispatches into the captain's coat pocket and darts into the church, after stabbing the captain in the hand. He orders her to come, but she declines until he shoots away the lock on the door. Then the priest rings the bell to alarm the country side. A mob of peasants gather outside the gate, and the captain cries that he will shoot the first man that enters. They hesitate and have just burst in the gate when a detachment of the captain's regiment, headed by the faithful lieutenant, file in to his rescue.

The next scene is an inn near Lodi, where appear the captain, the lieutenant and their fair prisoner, whom they are too chivalrous to search. The innkeeper says that the Austrians have defeated the French at Lodi, and the captain and lieutenant must go forth to verify the rumor. Francesca, giving her word that she will make no effort to escape until morning, is paroled and permitted to retire to her room. The officers have gone but a moment when General Bonaparte and certain of his staff come to the inn. The blundering host tells of the lady's presence and Bonaparte orders her to appear. Egalité returns in time to hear the General's command that she shall be brought to him the next night. Receiving the General's order, the captain is declared under arrest and the General goes forth to summon a court-martial. A pretty scene follows between Francesca and the captain. He lays his coat on a rude bench to make it more comfortable for her to sit upon. She takes the dispatches from the coat pocket and, having learned of the Austrian defeat, burns them before his eyes. The French are heard returning; the captain lifts her to safety out of a window, and then the room fills with soldiers led by the General. The captain is charged with treason in having neglected to get the dispatches, but he answers that they were burned in his presence. He is asked why he suffered Francesca to escape, and he replies that Bonaparte must answer that for him. Just as word comes that the Austrians, having made a flank movement, are approaching the inn. The General must fly, and he calls for fifty men to court certain death in covering his retreat.

Every man volunteers. He commands them to choose their leader, and they cry with one voice, "Captain Egalité!" Bonaparte goes and the Austrians attack the inn, a series of thrilling tableaux showing the rout of the French, the captain and the lieutenant alone surviving as prisoners of war.

The last act is at the Castle St. Angelo, the home of Francesca, occupied as headquarters by the Austrian Prince Otto Louis. The prince away. Bonaparte and an aide follow Francesca there, and the General demands to see her, but, before she appears, the prince is announced. Bonaparte and his aide fly, exchanging coats and hats. The aide is shot and the general captured. Bonaparte, believing Egalité dead, tells the prince that he is the Marquis de la Tour, the captain's title; that he is weary of the French and wants to join the Austrians. The prince asks if there is any one in the Austrian army to identify him, and the General replies in the negative. The captain and the lieutenant are brought in as visioneers. Bonaparte resolves upon desperate measures, and calls upon the captain to identify him as the Marquis de la Tour. The captain hesitates. The prince orders him to speak. Bonaparte slips to the captain's side and whispers that here is the chance for revenge. The prince calls again, "Is this the Marquis de la Tour?"

"Yes, says Egalité. 'Now, you and I are quits,' observes Bonaparte as he goes away. Another love scene follows, and the play ends with the captain and Francesca vowing undying regard.

In all this there is much excellent material for melodrama. There is color, action, romance, spirit, all well written, capably acted and beautifully staged, and yet it may not be called a success. The end of the second act and that of the third are strong and effective, but the other acts close weakly. The first act were better did it end with a picture of Egalité at the door of the hut, about to leave. Instead of the present ending of the captain holding a shame-faced horse outside the hut. The scenes of the last act might well be transposed so that the identification episode should come last, for with it the interest terminates.

Mr. Sothern, of course, gave a spirited, picturesque portrayal of the elegant but heroic Egalité, and Miss Harned was equally delightful as the actress. H. S. Northrup, imitating Edward J. Morgan with much facility, gave a striking impersonation of the despicable, chicken-hearted Cesare; Roydon Eriyone offered a capital sketch as the mountebank; Rowland Buckstone, as the lieutenant, showed one of his bluff, hale old men types; Norman Parr made up well and played acceptably as the Bonaparte of 1796; Morton Selton was a courtly prince; Arthur R. Lawrence well pictured the sorely troubled priest; Owen Fawcett and C. F. Flockton were more than equal to lesser roles, and the other men were happily cast. Adele Block as Francesca's maid; Genevieve Dolore as the mountebank's wife, and Bertha Livingston as the hostess of the inn, were well placed; while Edna Phillips made a very comely servant just a bit inclined to cverdo in facial expression.

The scenery and the costumes were handsome, and the stage-management of Edward E. Nove was admirable.

Archibald Claverling Gunter, publisher of a novel, "The Gift of Bonaparte," by Robert Shortz, asserted last week that three acts of Mr. Dietrichstein's play as well as its characters had been taken from this novel. Perusal of the book shows a similarity of characters and of location, to be sure, but, beyond the none too original episode in the hut—which is very like chapter third of the book—the stories are altogether dissimilar, with motives differing entirely except in the treatment of Bonaparte. The phase of his character which both play and book set forth has served before, however, notably in George Bernard Shaw's play, The Man of Destiny. Mr. Dietrichstein says that he has never read Mr. Shortz's book, and there is no reason to doubt his word. He frankly credits the memoirs of Menéval, Barzac, and the Duchess d'Abrantes for his historical incidents, and adds that the originals of Francesca and Egalité are the Countess Orsina and Victor Hugo's Marquis Gauduin. Mr. Shortz may have borrowed from the same sources, but the material he has employed, for the most part, in very differing fashion.

Broadway—More Than Queen.

Drama in a prologue and five acts, adapted from the French of Emile Bergerat, by Charles Frederic Nirdlinger and Charles Henry Meltzer. Produced Oct. 24.

Napoleon Bonaparte..... William Humphreys
 Lucien Bonaparte..... R. A. Roberts
 Talleyrand..... William H. Bates
 Junot, Duke d'Abrantes..... Frederick Hartley
 Roustan..... Albert Brown
 Joachim Murat..... Ernest Howard
 Jerome Bonaparte..... J. F. Fisher
 Joseph Bonaparte..... Walter J. Seymour
 Louis Bonaparte..... George E. Perlat
 Prince Eugene de Beauharnais..... George J. Sheldon
 Little Napoleon—Charles..... William Niles
 Pius VII..... William H. Bates
 Lebrun..... John Melden
 Cambaceres..... George E. Perlat
 Marshal Berthier..... L. J. Hall
 Marshal Lefebvre..... L. J. Hall
 Marshal Mouton..... George H. Wieman
 Marshal Duroc..... Andrew Bode
 Cardinal Fesch..... George Howard
 Cardinal Capot..... Daniel Denport
 The Grand Equerry..... Frank Fawcett
 Madame Rouchefoucauld..... Bessie Humphrey
 Madame Sott..... Louise Orendorf
 Julie Clavel..... Alice Niles
 Elisa Baciocchi..... May Helmut
 Queen Hortense..... Marie Helmut
 Loetitia..... Marie Helmut
 Pauline Bonaparte..... Helen Weatherly
 Caroline Murat..... Florence Conron
 Mademoiselle Avillon..... Julia Arthur
 Josephine Bonaparte..... Julia Arthur

At the Broadway Theatre last Tuesday evening Julia Arthur opened her engagement by presenting for the first time in this city More than Queen, a Napoleonic play in a prologue and five acts, adapted from the French of Emile Bergerat by Charles Frederic Nirdlinger and Charles Henry Meltzer. The French play was produced at the Theatre Porte Ste. Martin, Paris, in April last, with Jane Hading as Josephine, the role now taken by Miss Arthur and Coquelin as Napoleon.

It is with the private rather than the public life of these famous personages that the play deals, its theme being the love of Napoleon and Josephine from its birth in 1795 to the divorce in 1809. In the prologue is shown the chance meeting in the gardens of the Palais Royal, Paris, of Josephine de Beauharnais, then a young widow in straitened circumstances, and the youthful General Bonaparte, fresh from victories, but in bad favor with the authorities and very much out at elbows. The rich Croire beauty of Josephine fascinates the young Corsican. When she tells him of the prophecy of a seeress in her native Martinique that some day she should be "more than queen," Bonaparte, fired with love for her and confident of his own destiny, swears that the prophecy shall come true, for he will make her an empress.

The play proper begins five years later. The widow de Beauharnais is now the wife of General Bonaparte, who has been winning new glory in the Egyptian campaign. During his absence his family, jealous of Josephine's beauty and popularity, have aroused in him doubts of her fidelity. On his arriving from Egypt he finds her absent at a costume ball, and imagining his suspicions confirmed locks himself in his room and when Josephine returns refuses to see her. She pleads and consoles until he relents, and, at the sight of her wondrous beauty in the costume of Cleopatra, love conquers his distrust and clings her in his arms. Five years have passed before the next act, which occurs at Malmaison. Here, among his household, flushed from a game of prisoner's base, Napoleon, now First Consul, receives the deputation that offers him the imperial crown, and, against the advice of Josephine and of his mother, accepts. In the next act, after a preliminary scene, comes the tableau of the coronation modeled upon David's famous painting, this a magnificent and impressive stage picture.

It is not until the fourth act that the pivotal point of the story is made manifest. With Napoleon's rise to imperial power has come a deep, intense sorrow at his childlessness. He realizes

that so long as Josephine is his wife he will have no heir. His thoughts have turned to a divorce, and he has caused the enactment of a law permitting it. Josephine's love for her husband has increased, but she sees too well that her hold on him is lessening. She recalls to Paris Lucien, Napoleon's exiled brother, in the hope that the Emperor will adopt his children. But in a stormy interview between the brothers Napoleon refuses to recognize Lucien's lowly marriage as legal, and Lucien will not consent to the adoption. Napoleon orders his brother's arrest, but Josephine intercedes, and, by her right as Empress, permits him to go. She now realizes that the last chance is gone, but still hopes to avoid the inevitable by the power of her great love.

The last act takes place in Josephine's apartments. Napoleon's ambition to perpetuate his dynasty has stifled all other feeling and Talleyrand has begun negotiations for the marriage to Marie Louise. Josephine has refused to sign the agreement for the divorce. Napoleon fears her influence over him and to prevent it has had the door between their apartments boarded up on his side. Josephine attempts to enter, and, finding the wall, the wretched woman bursts into a paroxysm of grief, beating against the partition in the vain effort to break it. Her cries bring the Emperor, and at the sight of her despair his love for her reasserts itself and he strives to comfort her. Seeing that he still loves her, she sacrifices herself for his sake and puts her signature to the divorce agreement.

It is to be regretted that Miss Arthur, in choosing a vehicle for her present tour, did not select a play of greater dramatic worth. Considered as a spectacle more than Queen is a gorgeous illustration of the possibilities of modern stage investiture. As a drama it is far from satisfactory. M. Bergerat's aim is to show the great love that existed between Josephine and Napoleon, and that even when Napoleon's desire for an heir forced him to cast her aside he still loved her. Unfortunately this subject is not suited to dramatic treatment, or, at least, has not been treated successfully by the author. The essential quality of action is almost wholly lacking in the prologue and the first three acts. The fourth act is of considerable strength, though here there is a tendency to melodramatic heroics that is jarring. The fifth act is by far the best in the play and contains the one really powerful episode. Being practically a dialogue, the play has not added interest that other strongly drawn characters would lend. Allusion to contemporaneous persons and events are frequent, and were, of course, familiar to M. Bergerat's countrymen, but it is doubtful if the average American audience will comprehend them.

No fault can be found with the adaptation, or rather translation, for apparently few changes have been made. It is in every sense a scholarly one, couched in the purest English. M. Bergerat should be grateful at the treatment his work has received at the hands of Messrs. Nirdlinger and Meltzer.

The admirable performance of Miss Arthur as Josephine atoned for many of the shortcomings of the play. By her own beauty she was able to live up to the physical requirements of the character, and her acting throughout merited the highest praise. In the earlier scenes she was the petulant, light hearted woman, pleasure loving and gay. The incident in the second act, where Napoleon is coaxed from his room, was enacted exquisitely—a delightful example of woman's art. Most skillfully did Miss Arthur depict her increasing love, and truly majestic was her bearing as empress. In the last two acts, where her greatest opportunities lay, she acted with intense force and won an undeniable triumph.

The role of Napoleon is indeed a difficult one, in which even Coquelin failed. The task of portraying the Little Corporal as the raw, impoverished soldier, the victorious general, the all-powerful emperor, the jealous husband and the ambitious yet loving man is surely one before which any actor might quail. It was essayed by William Humphrey, whose work merits much commendation. Careful study and earnestness were evidenced in his performance, which was never an inartistic one. If at times his work was not sufficiently convincing, it was at all times effective. In stature Mr. Humphrey fitted the part, and his make-up was good. His face is not full enough, however, to resemble the Napoleon of the later acts.

William Harris failed to impart distinction to the role of Talleyrand, and did not suggest the brilliant, crafty statesman. R. A. Roberts was unsuited to the role of Lucien, which he overacted in an explosive way. Albert Brown as Roustan, the Emperor's military bodyguard, won spontaneous applause for his description of the battle of Austerlitz. Frederic Hartley as Junot played with striking vivacity and excellent carriage and enunciation.

Save for the Loetitia of Marie Bingham and the Mile. Avril of Florence Conron, which were acceptably done, the remaining roles were entrusted to incompetent players, who, though they had little or nothing to do, did not accomplish their tasks with credit.

The mounting and dressing of the play had plainly been done without regard for expense. Seven settings from the brush of Homer F. Emens were elaborate and handsome in the extreme. The costumes of the entire company were artistic and rich, while Miss Arthur's gowns were marvels of beauty and exceptionally costly.

The audience on Tuesday evening was a very large and representative one, and was liberal in applause of Miss Arthur's acting and the magnificent production. Flowers in profusion were handed out the footlights.

On account of Miss Arthur's personal popularity and the spectacular features of the production more than Queen may draw large audiences, on its merits as a play it hardly can achieve success.

Bijou—Sister Mary.

Farce-comedy in three acts by Glen McDonough. Produced Oct. 27.

Perceval Penn Herbert Gresham
Alicia Penn May Irwin
Cornelia Spingarn Louise Rial
Charles Spingarn Roland Carter
William Guy Joseph M. Sparks
Mrs. William Guy Ella Humphrey
John Wemple Charles Prince
Mrs. John Wemple Any Muller
Man from the Storage Company Theodore Brown
Willie Dew Melville Ellis
Sethmore McFarmer George A. Beane
Lucy Lingard Madeline Temple
Harold Chalmers Charles Church
Amy Gray Lillie Lawton
Amanda Cracker Gusie Jones
Pansy Hollyhook Dorothy Livingston
Daisy Rose Lillie Lawton
Violet Butterfield Marie Millward
Mignonette Marshmallow Madeline Anderson
Mrs. Kitty Wood Queenie Vassar

Merry May Irwin came back to town last Friday, when a large and enthusiastic audience gave her hearty greeting at the Bijou Theatre; welcoming, too, her presentation of Glen McDonough's new farce-comedy, *Sister Mary*, and sending over the footlights to the cheery star a comprehensive display of floriculture not to mention a bird cage with a bird.

Sister Mary, as The Mirror long since recorded, is not a new title, nor does it belong to an astonishing play. Its excuse for existence, slighter even than that of Miss Irwin's earlier plays, involves the case of Alicia Penn, who has written a novel and sundry newspaper articles under the nom de plume of "Sister Mary." The novel has made a sensation, every one is talking about it, homes are being upset, and friends estranged by its influence, yet the identity of the author is a secret known only to Alicia and her publisher. An aunt from whom Alicia may inherit much money takes violent offense at the book, and this makes disclosure of the truth in advisable. The aunt comes to visit Alicia and her husband to see how untrue are the book's notions of domestic woes. More relatives follow, a gay widow provokes masculine unrest, Alicia is forced to acknowledge authorship of the book, and the entire argument exploits the axiom that rules for marital happiness are not found in novels.

However slim this fabric may appear, it is quite sufficient to let Miss Irwin give us the jolliest entertainment she has yet presented.

Some of the lines are humorous, and so are a few of the situations, but lines and situations don't matter when May Irwin is about. Essentially a monologue entertainer—in which line she knows no peer on the stage—the merry May, her abundant humor, her whimsical facial play, her indomitable, wholesome good nature, pervaded everything. The play, the other players, for all they had a chance to amount to, might almost as well have been away. Something might be done for the last act of *Sister Mary*, which is comparatively tame, and this no doubt will be remedied in due course. Miss Irwin sang some new "coon" songs, none of much consequence; a bright new edition of a song from The Circus Girl, and a rather aimless ditty, "What Did Mary Do?" that almost seemed clever because she sang it. Then, too, she introduced a mild imbrication scene that was immensely humorous. Three delightful songs, with music by Chas. Loftus, were charming features of the second act.

Herbert Gresham as Alicia's husband, Joseph M. Sparks as a sentimental Irish dentist, and George A. Beane as an affable publisher, were excellent, as they always are, and highly amusing. Louise Rial gave a fine, spirited impersonation of the terrible aunt, Queenie Vassar was most engaging as the flirtatious widow, and Melville Ellis introduced some capital piano playing that lost in effect because of his selections. The audience were in a mood for little else but "rag time." Lillie Lawton, Marie Millward, and Madeline Anderson, three of the quartet of tall and graceful English girls that came over the sea for The Man in the Moon, introduced their amazing dances with pronounced success. The other people were in congenial surroundings.

The scenery was adequate, the ladies wore very beautiful gowns, and the stage was well managed, only Miss Vassar should not, in act three, exhibit a railroad guide and say that it is Sister Mary's novel, especially as Sister Mary, announces, a moment later, with commendable veracity, that the same book is a railroad guide.

Murray Hill—Madame Sans Gene.

The Henry V. Donnelly Stock company appeared last evening at the Murray Hill Theatre in *Madame Sans Gene*. The presentation was the most ambitious yet attempted by the organization, and it may be said to the credit of the management and the players that the performance was satisfactory.

Dorothy Donnelly, in the title-role, displayed admirable talents for comedy that have, in her former impersonations, been hidden. She acted the honest, boisterous landlady with vivacity and humor, and in the more serious scenes her sincere pathos won the admiration of the audience. Thomas Coleman was an excellent Lefebvre. Walter Allen, as Napoleon, gave a capital performance, again proving his versatility and his thoroughness. Ralph Stuart was somewhat disappointing as Comte de Selipger, chiefly because of his lack of repose. William Redmond as Fouché, Edwin Nicander as Desperaux, Herbert O'Connor as Cop, and Charles D. Waldron as Savary, acted understandingly and with grace. Grace Huntington was a dignified Caroline. Queen of Naples, playing the role with the necessary aristocratic touch. Georgia Welles was a very pleasing Toison, and the minor characters, with a few exceptions, were in capable hands. The costumes were elaborate, and nearly all of the players wore them gracefully. The scenery was in excellent taste. Next week, My Friend from India.

American—Il Trovatore.

Il Trovatore was sung by the Castle Square Opera company last evening at the American Theatre. The performance, both musically and dramatically, was up to the standard set by this excellent organization, and the familiar scenes of the old opera were very heartily applauded by a large audience. Grace Golden, as Leonora, sang with her customary delicacy and finish. Joseph F. Sheehan was an admirable Manrico. His voice was in capital form and was entirely free from the nasal quality that has marred its beauty of late. Harry Luckstone was satisfying as the Count, and E. N. Knight was an excellent Ferrando. Mary Linck sang the role of Azucena acceptably, and Della Niven as Inez was very pleasing. The trio at the close of the first act was as fine a bit of work as has been done at the American this season. Next week, Carmen.

Third Avenue—Kilbarney and the Rhine.

J. E. Toole and his company appeared at the Third Avenue Theatre last night before an enthusiastic audience in the romantic melodrama *Kilbarney and the Rhine*. Mr. Toole in the role of Conrad acted and sang with sly drolery and unction. John Doud was equally pleasing as Harvey Lemoyne, and J. E. Lane as Larry Kernan earned a word of commendation. Lillian De Woot in the role of Lily O'Sell deserved the plaudits given to her. The minor parts were well acted and the mounting was satisfactory. Next week The Two Wanderers.

Star—The White Heather.

The Star Theatre held a large audience last evening to witness *The White Heather*, in which Rose Coghlan is starring this season. Miss Coghlan's excellent performance of Lady Janet is too familiar a role for a competent company that includes John T. Sullivan, W. D. Clavin, Wallace Campbell, Walter H. Crosby, John W. World, Lucille Morrow, Sara MacLaren, Kathleen McArdle, and many others, supported the star. The scenic effects were, as usual, an important feature.

Metropolis—The Man o' War's Man.

Thomas Shea began a week's engagement at the Metropolis last night in *The Man o' War's Man*. As Captain Jack Conway, Mr. Shea makes a very favorable impression, and he is supported by an excellent company. On Friday night Dr. Jekyll and Mr. Hyde will be given.

At Other Playhouses.

WALLACK'S.—William H. Crane will present, this (Tuesday) evening, a new comedy, *A Rich Man's Son*, by Michael Morton.

FIFTH AVENUE.—Mrs. Fiske has entered upon her eighth phenomenally successful week in *Becky Sharp*.

HERALD SQUARE.—Children of the Ghetto continues at this theatre.

MADISON SQUARE.—Why Smith Left Home is in its last week here.

NEW YORK.—The Man in the Moon, Jr., nears the end of its engagement.

FOURTEENTH STREET.—The Dairy Farm continues its successful run.

ACADEMY.—The Old Homestead has taken a new lease of life.

GRAND.—The Girl from Maxim's is the week's bill.

MANHATTAN.—A Stranger in a Strange Land still amuses large audiences.

CASINO.—Alice Nielsen has begun her second week in *The Singing Girl*.

GARDEN.—Henry Miller remains in *The Only Way*.

GARRICK.—The Girl in the Barracks is the attraction.

EMPIRE.—John Drew appears in *The Tyranny of Tears*.

CRITERION.—Julia Marlowe has commenced the second week of *Barbara Frietschie*.

LYCEUM.—Annie Russell in *Miss Hobbs* continues.

ILLNESS FOLLOWS SHIPWRECK.

Agnes Scott, who plays Berenice in *The Sign of the Cross*, was taken ill last week at Hartford, Conn., with nervous prostration, a result of her recent terrible experience when the company was shipwrecked on the ill-fated steamship *Sofoman* in the Straits of Belle Isle.

LOTOS CLUB DINES SIR HENRY IRVING.

Sir Henry Irving was the guest of honor at a dinner given by the Lotos Club last Saturday evening. On three previous occasions the distinguished actor had been banqueted by the club, but his welcome was never more hearty than in the present instance. The club house had been decorated in honor of the event, and the dining-rooms were bowered of autumn leaves, chrysanthemums and roses. The diners numbered about three hundred members and guests. At the principal table sat President Frank R. Lawrence of the club, with Sir Henry Irving on his right. Among the others at the table were Dean Stubbs, Major J. Eustace Jameson, M.P.; the Rev. Dr. David H. Greer, Paul Dana, Laurence Irving, Bram Stoker, William H. Crane, and John Fiske.

When the coffee and cigars were reached, President Lawrence made a speech of welcome to the guest of honor. As he rose to reply Sir Henry Irving was greeted by prolonged applause. He spoke feelingly of the club's hospitality and of the growing closeness of the ties between the United States and England.

Speeches also were made by the Rev. Dr. Greer, John Fiske, and Simon Ford.

MANAGERS' ASSOCIATION IN 'FRISCO.

A Theatrical Managers' Association has been formed in San Francisco with the following officers: President, Morris Meyerfeld; Vice-President, J. J. Gottlieb; Secretary, Melville Marx; Treasurer, William H. Leahy. The association holds weekly meetings, and matters of interest are discussed. A fund has been started for the aid of sick and needy members of the profession, and Treasurer Leahy says he expects to have \$5,000 in the treasury by Christmas.

DELLA FOX GREATLY IMPROVED.

It was reported on Saturday that Della Fox was critically ill, the daily newspapers stating that she was at the point of death and could not survive. Miss Fox's physician last night said that her condition had greatly improved.

TO WINTER IN ENGLAND.

The Barnum and Bailey Circus will pass the winter at Stoke-on-Trent, England. Edwin H. Low is arranging to send thirty American electricians and master builders to that place at once to build winter quarters for the animals.

NATUS IS ALIVE.

The friends and relatives of Joseph Natus were distressed last week by a report of his death. It was erroneous, as Mr. Natus himself declares that he is alive and well.

BOSTONIANS MAY GO TO LONDON.

It is reported that arrangements are now being made for the Bostonians to appear in London next season.

OBITUARY.

Florence Marryat, the novelist, operatic singer, and actress, who in private life was Mrs. Francis Lean, died at her country home at Brighton, England, Oct. 27. She was born at the same place on July 9, 1837, and was the sixth daughter of Captain Frederick Marryat, R. N., the famous writer of tales of sea adventure. From her father she inherited remarkable literary ability, and at the age of eleven years wrote a novel that she illustrated herself with pen and ink drawings. During the half century between that time and the beginning of her last illness she wrote seventy books of fiction, many of which became very popular, and were translated into French, German, Russian, Finnish, and Swedish. She was known in the theatrical world chiefly through her plays, *Her World*, in which she acted the principal comedy part, and *Miss Chester*, a drama in three acts, written in collaboration with Sir C. L. Young. Besides these she wrote nearly a dozen dramas of lesser note. Her popular novel, "Her Lord and Master," was dramatized by the late Augustin Daly soon after its publication in 1871, and when produced under the title of *Phileas*, made an immediate success. For several years she sang in opera in England, played comedy roles, chiefly in her own dramas, and gained distinction as an entertainer and lecturer. Miss Marryat was first married to Colonel Ross Church, of the Madras Staff Corps. With him she traveled extensively in the Far East, gathering material that she afterward used in her novels of Anglo-Indian life. Her second husband was Colonel Francis Lean, of the Royal Marine Light Infantry.

Abbie L. Pierce, formerly a well-known leading woman, died at her home in San Francisco, Cal., on Oct. 29. Miss Pierce was a native of San Francisco, and made her first professional appearance in that city on Jan. 9, 1879, as a reader. Shortly after she married Harry Colton, an actor, now dead, and came East with him. She appeared in *The Unknown* at the Windsor Theatre in this city in December, 1882; in *Kentuck* at the same theatre in 1883, and in *The New Park Theatre* in 1885. One of Miss Pierce's most successful roles was that of Mamie Briscoe in *Passion's Slave*, in which she appeared at the Third Avenue Theatre in 1887, 1888 and 1890, and at the Thalia Theatre in 1888. Among the other productions in which Miss Pierce appeared were *The Silver King*, *Wife for Wife*, and *The Wages of Sin*. Her health failed about seven years ago and she retired from the stage.

Signor Foll (James Foley), well known here and abroad as a basso singer in opera and oratorio, died in London, England, on Oct. 21. He was born in Cahir, Tipperary, Ireland, and came to America in boyhood. While he was singing in a Hartford, Conn., church choir his voice attracted the attention of influential persons who paid for his musical education in Italy. Adopting the name, Signor Foll, he made his stage debut at Catania, Italy, in 1862, and he afterward appeared with considerable success in this country and in the continental capitals.

Imogene Comer, a well known and popular vaudeville vocalist, died in New York on Oct. 23. Miss Comer was twenty-seven years of age and had been before the public for several years. She excelled in the rendition of ballads in which stirring scenes were narrated, and through her efforts several songs of this class became very popular.

Christian O. Engel, father of Marie Engel, the opera singer, died at his country home near Constantine, Mich., on Oct. 26, aged seventy-five. He was an enthusiastic lover of music and literature, and did much to awaken an interest in the arts in Michigan, of which State he was one of the earliest settlers. He was a native of France, but migrated to this country in 1832.

Mrs. Frederick Herzog (Anna E. Davis) died at the Duncanson Hospital, Indianapolis, Ind., on Oct. 23, of complicated diseases. She was well known as a member of prominent Western repertoire companies, and had been with Rentfrow's Pathfinders this season. Mr. Herzog was with his wife when she died.

John K. Pollock, formerly employed in the box-offices of the Broadway, Casino, and Bijou theatres in this city, died on Oct. 26, at St. Barnabas' Hospital, Newark, N. J., of pneumonia, aged thirty-five years.

Timothy Eldridge Thompson, brother of Denman Thompson, died last week at his home, Winchester, Mass., where the remains were buried on Oct. 28.

Dr. C. H. Whitwell, correspondent of THE MIRROR at Dubuque, Iowa, on Oct. 22, aged forty-six years.

The Corner Grocery played to S. R. O., Oct. 24, at Du Bois, Pa. *

PROFESSIONAL DOINGS.



The above is an excellent portrait of John W. Vogel, owner and manager of John W. Vogel and Arthur Deming's Big Minstrels. Mr. Vogel's career as a director of amusements dates back to the early seventies, since when he has been identified with Thatcher, Primrose and West; McNish, Ramza and Arno; McIntyre and Heath; Al. G. Field, Vogel's American Mastodons, Darker America, and other large minstrel organizations. The success of the Vogel-Deming alliance has been phenomenal, unprecedented business being the best evidence, not alone of Mr. Vogel's worth as a manager, but of an unusually meritorious performance. Next season Mr. Vogel will produce the spectacular farce, *At Saratoga*, for which Edwin DeCoursey is now booking time, engaging the people and securing drawings for a contemplated elaborate scenic equipment.

Corse Payton's Southern Stock company, the formation of which was delayed by the death of Mr. Payton's father, is rehearsing in Springfield, Mass., and will open its season at Holyoke, Nov. 4.

The funeral of Timothy Eldridge Thompson, brother of Denman Thompson, was held at Winchester, Mass. The remains were taken to Swansea, N. H., for burial, and another service was held there on Sunday, at which Denman Thompson was present, having come on from New York on Saturday night.

Edwin Forrest Lodge, No. 2, A. O. O. F., will meet next Sunday.

The Irving Place Theatre company last week performed *Othello* in German.

Victory Bateman has at last joined the Toll Gate Inn company. She opened in the leading role at Utica, N. Y., last night.

Lillian Nordica sailed from England on Saturday for this city.

Sydney Grundy's *The Black Tulip* was successfully produced on Saturday at the London Haymarket.

The electric lights at Daly's, the Victoria, and Casino went out during the Saturday matinees and gaslight had to be used.

Dorothy Usher announced last week her intention to retire from the stage.

The Stock Broker is the title of Theodore Hamilton's new play, which will have an early production, with Frank L. Goodwin as manager.

W. J. Fielding was able to be about yesterday, having recovered from a severe attack of intermittent fever.

John Kerneil and Tim Cronin will begin a joint starring tour about Nov. 2, in a farce-comedy entitled *What Happened to Kelly*.

Anna Held will open her engagement in Papa's Wife at the Manhattan Theatre Nov. 13.

The Zangwill play will close at the Herald Square Theatre on Nov. 25. The company and production will be transferred at once to London. The following attraction at the Herald Square has not yet been selected. In January David Belasco's adaptation, *Naughty Anthony*, will be produced.

Will E. Burgess, city editor, and "Paul Fry," of the Montreal Herald, is paying a brief visit to New York. Mr. Burgess is one of the most popular members of the journalistic fraternity in the Canadian metropolises.

A Bell Boy will close its season Nov. 4.

Mrs. Adeline Stanhope Wheatcroft has a clear and forcible article on "Women in Dramatic Art" in the November number of *Frank Leslie's Popular Monthly*. It ought to be issued as a leaflet and placed in the hands of every dramatic aspirant in the country.

The women of the Actors' Society will give an afternoon tea on Thursday, Nov. 9.

SAID TO THE MIRROR.

LUCIA MOORE: "Kindly state that I am not a member of Paul Gilmore's company, but have been leading woman with Robert Downing since the opening of the season."

E. A. SCHILLER (manager Daniel R. Ryan): "I almost believed that you duplicated my 'ad.' of two weeks ago—although I found you had not—as answers still pour in. Your valuable paper must circulate everywhere, or it is an endless chain! It keeps me answering telegrams stating that the engagement is filed."

JAMES D. DE WOLFE: "An injustice has been done the Forepaugh and Sells Brothers' shows by the publication in the obituary notice in THE MIRROR that the body of Joseph O'Rourke, killed at Mattoon, Ill., while in our employ, had been left behind and would have been buried in a pauper's grave but for the intervention of the Bostock Midway Carnival company. The truth of the matter is that the coroner was ordered to prepare the body for burial and ship the remains to the home of the deceased at the expense of Allan Sells. O'Rourke's family, however, took charge of the remains and took the body home. We are in receipt of letters from deceased's family acknowledging their appreciation of our efforts."

CLARENCE WEST: "The statement that the St. Louis branch of the Castle Square Opera company has engaged E. Morreales as music director and myself as assistant music director is not true. I have been engaged as music director for the Chicago, and later the New York, Castle Square company, and am in no sense assistant to any one in that department. I am in St. Louis to rehearse the first three operas to be produced by this company before beginning my work in Chicago."

ROBERT WAYNE: "Kindly state that Harry Burkhardt did not replace Frederic Bryton in joining the Hopkins' Stock company, Chicago. I am Mr. Bryton's successor as leading man of the company."

NOTES OF NEW THEATRES.

At Pocatello, Idaho, work will be commenced shortly on a new theatre, seating 1,500, to replace the recently burned Opera House.

The new Opera House at La Porte City, Iowa, was opened Oct. 18, with a Merry Chase. J. M. Hilleman is manager of the house.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

There are two novelties in the bill. Mr. and Mrs. Edward Esmond present for the first time in New York a new farcette by Sidney Wilmer, called *The Foolish Mr. Wine*, and Alice Conway and Edward Clark, English music hall artists, make their American debut. The other entertainers are Annie Hart, comedienne, who makes her first appearance here this season; Post and Clinton, in a new act; De Villiers, illusionist; Brilliant Comedy Quartette; Edwin French, banjo comedian; Kennedy and Quatrell, comedy jugglers; Hill and Hill, assisted by the little Hill Sisters, in a sketch; Ed B. and Rolia White, boxers; William Cahill Davies, "the man from Ireland;" Biggar and Decher, duettists; James A. Dunn, mimic, and the American vitagraph.

Keith's Union Square.

Milton and Dollie Nobles present for the first time in New York a new comedietta by Mr. Nobles, called *A Blue Grass Widow*. Ching Ling Foo and company continue their run. The bill also includes Brunet et Riviere, French duettists; Tom and Mattie Nawn, comedy duo; Wormwood's dogs and monkeys; Edwin Latell, banjo comedian; Moultrie Sisters, bar performers; Keough and Ballard, travesty duo; Dan Allman, blackface monologist; McBride and Goodrich, comedy duo; Wilson and Lorraine, acrobatic comedians; Annie Whitney, comedienne; C. F. Forrester, blind tenor; the biograph and the stereopticon.

Proctor's.

Moung Toon and Moung Chit, the Burmese jugglers, make their first appearance at this house and head a bill which includes Mr. and Mrs. Perkins D. Fisher in *Extra Kendall's sketch*, *The Half Way House*; George W. Day, monologist; Les Browns, one-legged European acrobats; and Horace White, an English ventriloquist (both acts making their American debuts); Conroy and McDonald, Irish comedians; Paley's kalatechnoscope; Baschetti Brothers, jumpers (first time in New York); George R. Austin, wire comedian; Fogarty and Leagne, comedians; Dan Polk, banjoist; Gilbert Sarony, "the giddy old girl;" the Aherns, equilibrista; Lillian Norvel, contralto, and the stereopticon.

Palace.

Edward Harrigan makes a welcome reappearance and presents a condensed version of *McSorley's Inflation*. The bill also includes "Jess" Dandy, Hebrew parodist; Lizzie Evans and Harry Mills in E. E. Kidder's sketch, *Two Girls and One Man*; Paley's kalatechnoscope; Titania, toe dancer; La Belle Carmen, wire performer; Branigan and Collins, Irish comedians; Campbell and Dane, musical comedians; J. W. Bingham, ventriloquist; Kilroy and Britton, parodists; Trask and Golden, cake walkers; Julia Allen, prima donna, and the stereopticon.

Koster and Bial's.

The bill includes Etta Butler, mimic; the six Craggs, acrobats; Artie Hall, con-shouter; the Bicycle Polo Team; Bedini and Arthur, comedy jugglers; the De Courcy Brothers, gymnasts; Herbert and Willing, comedians, who make their New York debut; the Streator Zouaves; La Sylphe, dancer; Mile. Emmy's dogs, and the American vitagraph.

Weber and Fields.

The new burlesque, *The Other Way*, and Whirl-I-Gig make up the bill, with all the favorites of the stock company in the cast.

Harlem Music Hall.

Hurtig and Seamon's fashionable extravaganza, *A Social Maid*, headed by the World's Trio, is the attraction this week.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Irwin's Burlesquers presented the bill seen last week at the Eighth Avenue. Isham's Octoroons follow.

LONDON.—Rice and Barton's Big Gaiety company offer two burlesques and olio, introducing Rice and Barton, Mullen and Dunn, Barton and Eckhoff, Hickey and Nelson, Toubey and Mack, Princeton Sisters, Frankie Haines, and Idylla Vyner. Weber's Dainty Duchess next week.

MINER'S EIGHTH AVENUE.—Frank R. Carr's Lillian Washburn Indian Maidens are entertaining the Westsiders.

DEWEY.—Bob Manchester's Cracker Jacks are here this week. Two burlesques, *Behind the Screen* and *Drummers' Paradise*, are presented. The olio embraces Lew Hawkins, the Six Senettes, Belle Wilton, Snyder, McDonald Brothers, Al. H. Weston, and King and Gray.

125TH STREET.—Another excellent vaudeville bill is offered.

OLYMPIC.—The Metropolitan Burlesquers are diverting the Harlem contingent.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Hugh Stanton and Florence Modena presented Mr. Stanton's comedietta, *For Reform*, in which they made an emphatic bit. The piece deals with a subject of general interest, in a very pleasing and amusing way, and the bright lines and funny situations are deftly handled by Mr. Stanton and Miss Modena, who have no superiors on the vaudeville stage in their line of work. For *Reform* not only amuses, but teaches an excellent lesson to wives who think they are doing noble work by neglecting their homes for fashionable charity work. Janet Melville and Eric Stetson made their first appearance in several seasons, and scored a big hit in a new specialty which included repartee, songs, and imitations. They took turns in showing how "Jack and Jill" would be recited by various well-known actors and actresses. This portion of their act met with much favor. Their songs are all new and catchy, and were well sung. The costumes worn by these clever women are elegant in the extreme, and caused much favorable comment among the feminine portion of the audience. The Moultrie Sisters, European bar performers, made their debut here, and were received with every evidence of appreciation.

They do everything that male bar performers usually do, and a few pretty tricks of their own. They work with great rapidity, and some of their "stunts" are really startling. Charles Wayne and Anna Caldwell were seen once more in George M. Cohan's farcette, *To Boston on Business*, which is one of the best things of its kind in vaudeville. Mr. Wayne is a comedian of lively methods, and his partner assists him materially in the funmaking. Cushman, Holcombe and Curtis repeated the hit they made at Pastor's two weeks ago in *The New Teacher*, in which good fun and good singing are combined with excellent results. Joseph Newman, Western humorist, made his New York debut in a repertoire of original comic songs. He is a very bright young man, and sings with a clearness of enunciation that makes every line tell. He began with a song about some medals with which his vest was decorated, telling why he received them, and worked in some very funny ideas. Another song was a travesty on the average "girl" song, and was called "My Girl's a Different Kind." Mr. Newman's specialty is very pleasing, and he ought to make a good impression in any first-class vaudeville theatre. Leo Dervalto, the Willett and Thorne farceur, Whalen and Doyle, O'Connell and Mack, Lonell, and Peck and Keller were also in the bill. Several new pictures were shown on the biograph and the stereopticon, and Ching Ling Foo and his assistants continued to mystify and amaze with their extraordinary feats.

PROCTOR'S.—John C. Rice and Sally Cohen headed the bill, presenting *The Kleptomaniac*, by Herbert Hall Winslow. The farce was fully described recently in this column, and it is only necessary to add that it made a most pronounced hit with the patrons of Proctor's. "Jess" Dandy shared the honors and his original parodies were greeted with great enthusiasm. He is the creator of a new school and so far has not been successfully imitated. Caron and Herbert amused the children and their elders with their acrobatic nonsense. Georgia Gardner, after her long and serious illness, made her reappearance and was warmly welcomed by her many friends. She repeated her successful performance of the wife in *A Wife's Stratagem*, and kept the audience in great humor for nearly half an hour. She was assisted by an actor whose name did not appear on the programme. Crane Brothers were amusing in their own particular "rube" way and danced some very intricate steps. Howard Thurston's feats of magic, Jane Stetson's songs, Topperwein's accurate shooting, La Belle Carmen's daring feats on the wire, the comedy sketch *My Friend from Ireland*, presented by the Bon Ton Trio; mimicry by Richard Thomas, a precocious youngster, and pictures shown by Paley's kalatechnoscope were the other features of a very enjoyable programme.

TONY PASTOR'S.—Tony Pastor sang every evening, and his efforts were greeted with enthusiasm by his faithful patrons. Duffy, Rappelle and Duffy made a big hit in their specialty, in which Master James Duffy carries off the honors. He should be instructed to speak much more slowly and distinctly, as many of his best gags lose their effect on account of his quickness, which necessitates the repetition of the lines by his elders. Tim Cronin presented his specialty, *A Trip to the Vaudeville*, written by George M. Cohan, with great success. His travesty on the legitimate sketch was especially good. Rice and Elmer, who have not been seen here in several months, surprised every one by introducing several new bits of comedy business which won big laughs. For this enterprise they are to be heartily commended. Their work on the bars is better than ever. Matthews and Harris were seen for the first time at this house in their new sketch by Will M. Cressy, called *Adam the Second*. The scene is laid on the roof of a castle in the Andes Mountains. Miss Harris is discovered, and in a few words she has confined the castle all her life and has never seen a man. As she makes her exit a balloon appears with Mr. Matthews clinging to the anchor-ropes. He proceeds to indulge in one of the meals for which he is famous, and if he keeps it up all season he will be able to give a testimonial to some dyspepsia specialist. The reappearance of Miss Harris as the innocent maiden in the signal for a conversation which brings in some very amusing lines and business. The idea of the sketch is excellent, and Mr. Cressy has done himself credit in his handling of the theme. Mr. Matthews was in his element, and won many hearty laughs with his lines. He was ably assisted by his partner, Edwin R. Lang took a fresh spurt and made a hit with some new stories and songs. He introduced a new song called "I Ain't Got No Happy Home to Leave," with which he was very successful. His Prince of Wales song with its realistic make-up was also well received. Jess Vernon, the ventriloquist, assisted by Mrs. Vernon, scored heavily. He is one of the best ventriloquists now before the public, and has wonderful control of his voice. His mechanical novelties are a feature of the act. Cora Routt, after a long rest, made her reappearance. Her propensity for giggling seems to have gotten the better of her common sense and she sings very carelessly. This is too bad, as she at one time gave promise of becoming a very clever comedienne. John T. Hanson and Maybel Drew presented a sketch by George H. Emerick, called *Breaking Up Housekeeping*. Mr. Hanson sang a song which proves that he has a marvelous memory, and he and Miss Drew indulged in repartee which was fairly amusing. J. Allen Shaw, a coin manipulator, whose specialty is similar to that of T. Nelson Downs, made his professional debut. While he lacks the ease of manner of Mr. Downs, he is quite clever, and palms his coins with great dexterity. Flatow and Dunn, the Guises, Rado and Bertman, De Here, Fairardo, and the vitagraph were also in the bill.

PALACE.—Marie Dressler, with her exuberant spirits and unflinching good humor, pleased big houses throughout the week and repeated the hit she made at Proctor's downtown house a few weeks ago. She is a host in herself, and her crease, Piquant Kitten, Mitchy, the "Lady Graceful," won the hearts of her auditors completely by her sympathetic rendition of "Joe's Little Nigger," and later put them into great humor with her "Martha Jane Green" specialty and her song about the Irish poker game. She is an artist to her finger-tips, and the oftener she is seen the better she is liked. Lillian Green and William Friend once again proved their entertaining abilities in the farcette, *Mrs. Bruno's Burglar*, in which both have excellent opportunities. The sketch is full of good lines and side-splitting situations, and kept the audience in a constant roar. Miss Green is developing her talent for whistling, and her little solo always receives plenty of applause. Haines and Pettigill, the originators of their style of conversation hu-

mor, appeared in their merry specialty, during which they made the people in front laugh out loud every ten seconds. The Three Murray Brothers played on various instruments with considerable success, and threw in a little fun for good measure. John Healey scored a hit with his quaint monologue, assisted by the pianist. Mile. Bonita shook her feet in lively fashion, and won applause by her fine buck dancing. William Paley's kalatechnoscope was shown here for the first time. Most of the pictures were interesting. Newhouse and Woodworth, bicyclists; the Lavelles, dancers; Fogarty and Lavigne, cake-walkers, and the stereopticon were also in the bill.

KOSTER AND BIAL'S.—The Six Craggs made their American reappearance in a new act called *The Alpine Monarchs*. The new act differs very little from the old one, except in the matter of scenery and costumes. The performers are dressed in Alpine costumes and appear in a setting representing a section of the Alps. A few new tricks were introduced which made big hits and the act as a whole proved as pleasing as ever. The smallest member of the family, as usual, came in for the lion's share of the applause. Etta Butler, whose rise in popular favor has been of the phenomenal order, presented the imitations with which she made such a hit in the Proctor houses. She was equally successful here and will surely become one of New York's pet entertainers. Alexandra Dagmar finished her very successful engagement, winning applause and encores enough to satisfy even the most ambitious performer. She will be sadly missed by the regular patrons, as she had won great popularity during her stay. Adelaide Herrmann made her first appearance at this house, presenting her specialty, which she calls *A Night in Japan*. The many pretty little tricks of legerdemain she did were greatly appreciated and she may be credited with a hit. Linton and McIntyre made their first appearance at this house and scored a hit in their neat little sketch. The bill also included Bedini and Arthur, La Sylphe, Bogart and O'Brien, Bobby Taylor, Mile. Emmy's dogs, and the bicycle polo team, who are one of the big hits of the bill. The vitagraph was retained.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The *Other Way*, a new burlesque produced on Thursday evening last, is reviewed elsewhere. The olio included Pearl Andrews in her imitations and Ali and Beni, acrobats.

HARLEM MUSIC HALL.—McIntyre and Heath's comedians made their first New York appearance at this house last week. These clever comedians are great drawing cards, and the excellent company with which they are surrounded makes the attraction a strong one. The bill included Bicknell, Maud McIntyre, Coulter and Starr, Lynch and Jewell, Derenda and Breen, the young American Quartet, the three Nevaros, McIntyre and Heath, and the biograph. Business was big all the week.

The Burlesque Houses.

MINER'S BOWERY.—Fred Irwin's Majestic Burlesquers repeated the bill shown the week before at the Eighth Avenue. Business good.

LONDON.—Weber's Parisian Widows came to town for the first time this season with an enjoyable burlesque and a strong olio. Howard and Bland led in honors with their always popular act, closely followed in favor by Anderson, Engleton and company, Anna Sulta, Ruby Marion, Manhattan Comedy Four, Hayes and Randy, and Russell and Tillyne. Business big.

MINER'S EIGHTH AVENUE.—Irwin's Burlesquers offered a burlesque and olio both attractive and entertaining, that introduced Carver and Pollard, Sisters Tredwyn, Bailey and Madison, Mile. Marie, Thompson and Carter, and W. C. Fields. Business excellent.

125TH STREET.—A vaudeville bill was presented, including Neil Burgess, Mason Mitchell, Artie Hall, W. H. Windom, Professor Lavelle, Carmelita and Rafael, the Goolmans, the Kenyons, and Ed French. Good business.

OLYMPIC.—Rice and Barton's Big Gaiety company entertained large assemblages of Harlemites.

DEWEY.—The Gay Masqueraders filled in a jolly week to good business. The entertainment opened with a burlesque called *Hotel De Cake Walk*, in which the entire company appeared to advantage. The olio was good and included Brown, Harrison and Brown, Carlos and Vonelt, Riley and Hughes, Joe and Nellie Doner, Swift and Huber, Farnum and Seymour, Johnson and Dean, and Lillian Durham. The closing burlesque is called *Philippines* and was written by Harry S. Marion.

BEATRICE MORELAND RETURNS.

Beatrice Moreland returned to New York last week after a most successful Western trip. Her latest play, *Taming a Husband*, made a hit everywhere and she booked return dates for next Spring everywhere she played. She intends to produce in the near future a comedietta called *The Financial Question*, by Charles Horwitz. During her Western trip Miss Moreland played in Chicago, St. Louis, and at the new Columbia in Cincinnati, which she says is next to Keith's Boston, the handsomest vaudeville theatre in the country. Miss Moreland is booked at nearly all the prominent houses in the East, including the Keith circuit, and will play a return engagement on the Orpheum circuit in the Spring. She is a great hustler and has succeeded in placing herself in the front rank of vaudeville headliners by her talent, energy, tact and good taste in dress.

FRANK TURNER'S PLANS.

Frank Turner came back from Europe a few years ago with his two little pickaninnies and their "mammy," and Pauline Moran. The specialty made a big hit at the Alhambra, London, and the Folies Bergeres, Paris, and Mr. Turner had offers enough from all over Europe to keep his attraction busy until the "picks" would be grown up. The reason he is in America now is because of the war in South Africa, which compelled the cancellation of an engagement in Johannesburg, which left him with several weeks' open time. As it is almost impossible to fill the custom of booking a long time ahead, Mr. Turner decided to come back home and return a few dates. He and his little company will return to Europe in the early Spring. They are booked ahead for two years in the leading European music halls.

STANTON'S NEW SKETCH.

Hugh Stanton is one of the few actors who is his own author. The sketches he appears in are all the work of his own pen. The stamp of originality is on all of Mr. Stanton's work. His themes are always novel, and he has excellent ideas as to how a plot should be worked out. The Stars Have Said It, a satire on astrology, is being prepared by Mr. Stanton for production in the near future. He says it is as good as *For Reform*, the sketch in which he is now playing.

SADA IN SAN FRANCISCO.

Sada, the violinist, made her debut in vaudeville last week at the Orpheum in San Francisco with great success. A telegram from Manager John Morrisey, of the Orpheum, received last week, says, "Sada a great artist; immense success here. Big card for first-class houses." Sada will play the entire Orpheum circuit, and will then be seen at the leading vaudeville houses in the East.

ROBERT EDSON IN VAUDEVILLE.

Robert Edson, the original Little Minister with Maude Adams, has decided to go into vaudeville. He will make his debut in the "continuous" next week at Keith's Union Square in a comedietta called *Palmistry*, assisted by Ellen Burg.

A STERLING CHARACTER ACTOR.



GERALD GRIFFIN.

Above is a picture of Gerald Griffin, the well-known and popular character comedian, who has established himself this season as a vaudeville headliner by his very clever work in the sketch *Silence is Golden*, written for him by Ida and May M. Ward, the talented young authoresses of *Greenville, Miss.*, who have supplied many prominent stars with excellent material for use in vaudeville. In *Silence is Golden* Mr. Griffin plays one of those testy but good-natured old men for which he is famous. He has mastered the lights and shades of the character to a nicety, and his performance, from beginning to end, is a rare treat. This season he has played in Montreal, Rochester, Syracuse and other cities, and has won unstinted praise from the able dramatic critics of the papers in the cities where he has played.

Mr. Griffin, while still a young man, has made the impersonation of old men his specialty, and his record of successes in that line of work is a very long one. He has never had an opportunity to create a new part in a New York theatre, except in vaudeville, having always had to follow others. He, however, has never suffered by comparison with his predecessors in any of the parts he has played in, and in the vernacular of the vaudeville has always made good.

Vaudeville has given him the opportunity he has long worked and waited for, and during the past few months he has gained more reputation than during the many years he labored before entering the "continuous" branch of the profession. He declares that if he had spent his time during the past fifteen years in producing sketches in vaudeville, instead of playing many good, bad and indifferent parts, he might now be clipping coupons instead of cutting capers.

No one in the profession is more popular with his associates than Mr. Griffin. He has a "hello" acquaintance with nine-tenths of the men, women and children who tread the boards, and numbers among his fellow players dozens of sincere friends, who are glad he is making such rapid progress. He will be seen next week at Proctor's, in this city, in *Silence is Golden*.

THE OTHER WAY.

Burlesque in one act, by Harry B. Smith and Edgar Smith. Music by John Stromberg. Produced Oct. 26.

| | |
|----------------------------------|------------------|
| Kidney Tartan | Peter F. Dailey |
| Charles Darnation | David Ward |
| Mr. Berry | David Warfield |
| Ernest de Fug | Charles J. Ross |
| Marquis de Ballois | Joseph M. Weber |
| President of Tribunal | Joseph M. Weber |
| Marquis de Fidget | Lou M. Fields |
| Public Prosecutor | Lou M. Fields |
| Doctor Manicure | John T. Kelly |
| Sergeant | Walter West |
| A Soldier | M. Bener |
| Another | George W. Thomas |
| The Vengeance | Augustus Smith |
| Lucie Manicure, Darnation's wife | Lillian Russell |
| A Citizen | Lulu Nichols |
| Jailer | Hina Pratt |
| Baron de Caramel | Frankie Bailey |
| Count de Trop | Bonnie Maguin |
| Marquis de Riquet | Allie Gilbert |
| Count de Pansoz | "Stubby" Almscoe |

The *Other Way*, a travesty on *The Only Way*, replaced *The Girl from Martin's* at Weber and Fields' Broadway Music Hall on Thursday evening last. The usual overflowing house was on the hand and the efforts of the favorite members of the company were received with great enthusiasm. The burlesque was in three scenes. The first represented the Tribunal; the second a cell, and the third a corridor in a prison. The principal characters and incidents in the original play were burlesqued in a very clever way, and the result was another solid success added to Weber and Fields' already long list. The Tribunal scene was the best and the funniest, and business introduced kept the audience laughing merrily. It is unnecessary to speak of the plot in detail. It is a jumble of happy bits, with catchy songs introduced at frequent intervals. Lillian Russell looked charming in her French peasant costume, and showed marked improvement in her acting. She has taken a new lease of life since she joined this company, and it is interesting to watch the way in which she has fallen into the jolly humor which pervades the entire organization. She sang a con-song, called "When Chloe Sings," which has a catchy melody entirely different from the average rag-time ditty, and made a decided hit with it. Weber and Fields as the President of the Tribunal and the Public Prosecutor, were very amusing. In the last scene they appeared as two French aristocrats, and indulged in a game of dominoes which is fully as funny as the poker game they introduced in one of their earlier burlesques. Their dialects while portraying the aristocrats were different from anything hitherto used by them, and helped to prove that they are versatile as well as clever. Peter F. Dailey burlesqued Henry Miller's heroics in very happy fashion. He was especially good in the Tribunal scene, and in the cell scene with David Warfield. The latter won clever imitation of J. H. Stoddart, whose voice, walk and gestures he mimicked to the life. Charles J. Ross deserves special mention, too, for his accurate imitation of the methods of E. J. Morgan, who in Henry Miller's chief support in *The Only Way*, John T. Kelly had little to do, but made his part stand out clearly, as he always does.

The minor characters were well looked after, and the members of the chorus helped to make the occasion a success by their gingery work. The scenery and costumes were elaborate and tasteful, and the music, by John Stromberg, was in his usual catchy vein. *The Other Way* and *Whirl-I-Gig* make up a capital evening's entertainment, which will fill the house for months to come.

ADA COLLEY MARRIED.

Ada Colley, the soprano with the phenomenally high voice, whose engagement was announced in *The Mirror* several weeks ago, was married quietly to Sidney Cohen, at Bensonhurst, L. I., on Oct. 23, by Justice Nostrand. Miss Colley being a Catholic and Mr. Cohen a Hebrew there was considerable discussion as to how the

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

The FIRST From
the Banks of the
Legitimate.

HUGH STANTON

THE
PROGRESSIVE
PIONEER.

Accompanied by FLORENCE MODENA, in

FOR REFORM

Modestly Stated for Business Reasons Only.

FOR REFORM has been played in all the leading vaudeville houses throughout the country. While at these houses I have received the most flattering press notices and endorsements from managers. I think it would be in poor taste to print them here.

MR. AND MRS. EDWARD ESMONDE

Presenting Sidney Wilmer's Brightest Farce,

THE FOOLISH MR. WISE.

TONY PASTOR'S THIS WEEK.

Address C. H. S. E. TUTHILL, Hyde & Behman Am. Co., Brooklyn, N. Y.

SADA

THE YOUNG AMERICAN VIOLINIST.

"SADA, GREAT ARTIST. IMMENSE SUCCESS here. Big card for first-class houses."
JOHN MORRISSEY, Manager Orpheum.

Manager, RICHARD S. COPLEY, 131 E. 17th St.

GRACE LEONARD
GRACE LEONARD
GRACE LEONARD
GRACE LEONARD
GRACE LEONARD
GRACE LEONARD

COMEDienne
with
CATCHY
AROLS.

PLAYING DATES 1899-1900

Address Mirror.

GERTRUDE MANSFIELD & CARYL WILBUR

BACK FROM THE COAST WITH ITS ENDORSEMENTS. Presenting COLOR BLIND, HIS MOTHER-IN-LAW'S DAUGHTER, CUPID'S MIDDLEMAN. More to follow.
Address Agents. Permanent address 131 W. 40th St., N. Y. City.

EVA WILLIAMS and JACK TUCKER

Presenting their original version of

SKINNY'S FINISH

WITH "LIGORA'S EUROPEAN-AMERICAN STARS.

Special production in the Spring of the slang classic, THE NEW SKINNY'S FINISH, written by GEORGE TAGGART.

EVA MUDGE

Character Vocalist, Comedienne.

Address Mirror, or 38 Lee Ave., Brooklyn, N. Y.

THE MAN WITH SO MANY IMITATORS,

JOE WELCH

The best single specialty on the Vaudeville stage. For open time address all agents, or 149 East 97th St., New York City.

FRED NIBLO

"The American Humorist."

An emphatic success in all the best houses in the country, from New York to San Francisco. Not a week lost since August, 1898. Booked solid to March, 1900.

Address care Mirror or good Agents.

Joseph Hart and Carrie De Mar

HEADING

JOSEPH HART'S ALL STAR VAUDEVILLE CO.

DIRECTION WEBER & FIELDS.

Permanent address, Weber & Fields' Music Hall, N. Y.

Rose Melville "SIS HOPKINS"

Season 1899-1900, will be presented in the pastoral musical comedy.

SIS HOPKINS.

ALAN DALE, New York Journal, March 4, 1899,—"When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."

Presented by FLEMING & NICHOLS, Managers, 1368-70 Broadway, New York.

SABEL

Address all communications to

DAVID SABEL,

141 West 34th Street, New York.

"The most stunning woman on the vaudeville stage."—VIDE PRESS

ALEXANDRA

DAGMAR

EVERY EVENING, KOSTER & BIAL'S.

ALL COMMUNICATIONS AS ABOVE.



REAL RURAL.

DANNY and DOLLY MANN

In a Rural Act that is the Real Thing.

UNCLE HANK and MANDY.

AT LIBERTY

for FARCE-COMEDY or VAUDEVILLE.

First-class Agents only.



ARTIE

Say, Authors!

HALL

GEO. W.

DAY

I got ma spyglass out, lookin' for a coon-sung dat don't speak ob razors, gin, domestic trubbles, chickens or melons. I will gib a gold dollar for some words and an air dat don't ring in dese subjects.

George W. Day, monologue comedian and singer, had some capital material which pleased the audience nightly.—Boston Post.

MR. and MRS.

JIMMIE BARRY

Specially engaged to strengthen the
HAVE YOU SEEN SMITH CO.
Duquesne Theatre, Pittsburg, Pa., this week

Presenting
MRS. WILKINS'S BOY.

Address all agents.

YAN AND NOBRIGA

Produced their new act, entitled
MY BUSY DAY,
By GEO. TOITEN SMITH.

With MINER AND VAN'S BOWMAN BURLSQUERS for the first time at Providence, R. I. It is a success from start to finish and will prove to be one of the laughing hits of the season.

LILLIAN GREEN - and - WILLIAM FRIEND

In a Comedietta by
RICHARD CARLE, MRS. BRUNO'S BURCLAR Extremely Successful!

ORIGINATORS OF THE GROTESQUE CAKE-WALK DANCE,

GENARO AND BAILEY

Just closed at Hyde & Behman's. Responded to five or six encores at every performance.

CHARLES HORWITZ

(OF HORWITZ & BOWERS).

Charles Horwitz is the author of the following one-act comedies now being played with great success in the principal vaudeville theatres: "The Financial Question," for Miss Beatrice Moreland, "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Hilda Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Budworth; "A Matrimonial Substitute," for Mr. and Mrs. Gene Hughes; "A Lively Boy," for Martiretti and Sutherland; "A Case of Champagne," for Mr. and Mrs. Franklyn Wallace; also sketches, monologues and famous parodies for Wills and Loretta, Carr and Jordan, Ray L. Royce, Julian Rose, DeHaven and Kate, Jesse Couthout, Mrs. Mark Murphy, Harvey sisters, Giguere and Boyer, and many of the best headliners. For terms regarding sketches, monologues, parodies, etc., address CHARLES HORWITZ, Care M. Witmark & Sons, Schiller Building, Chicago, Ill.

"JESS" DANDY "JESS"

"The most intelligent and also the most amusing parodist now in vaudeville."—N. Y. World.
"Dandy's songs and parodies are always comic, and his 'turn' is one of the really artistic matters of the present-day varieties."—Philadelphia Item.
"Dandy's Parodies make a hit on Fourteenth St."—Chief.
"Dandy is more successful than ever."—N. Y. Dramatic Mirror.

Address all Agents.

Nothing open until March, 1900.

Permanent address, TREMONT N. Y. City.

WILLARD SIMMS

Hyde's Comedians, Season 1899-1900.

Address Mirror.

BERT HOWARD AND LEONA BLAND

The Best of All Comedy Piano Acts.

PARISIAN WIDOWS CO.

New York City, this week.

Address Mirror office.

knot should be tied. They finally agreed to be married by a justice. The wedding took place at one o'clock in the morning; a wedding breakfast was served at two o'clock, and about three A.M. the bridal party left Bensonhurst for New York. Miss Colley's high notes will probably continue to command banknotes of the same description, although there is a vague rumor afloat that she will retire from the stage.

ENTERPRISE IN MOTION PHOTOGRAPHY.

The latest of the moving-picture machines, the Paley kalatechnoscope, is displaying commendable enterprise, thanks to the energetic efforts of General Manager Fynes, of the Proctor circuit, who has booked the Paley exhibit for an indefinite run in the three Proctor theatres. Mr. Fynes, on behalf of Mr. Proctor, last week leased to the Paley company several large lofts in the Pleasure Palace building, in East Fifty-eighth Street, and the moving-picture people have fitted them up for the purpose of printing their own pictures. A staff of expert photographers will be in constant readiness to "take" important events as fast as they occur, and it is likely that new life will be infused into the motion-photo-graph industry this winter. The Paley people secured a good view of the burning Sound steamer, *Natung State*, and it was projected upon the screen at Proctor's Twenty-third Street house on the night of the accident.

PROCTOR GETS CISSIE LOFTUS.

F. P. Proctor has engaged Cissie Loftus to appear at both his New York houses for two weeks, opening Nov. 13. She will go from one house to another, as the artists do in London, and will present an entirely new set of imitations, including take-offs on Andrew Mark, Marie Dressler, Francis Wilson, Camille D'Arville, May Irwin, and Dan Daly.

TUXEDO CLUB NOT STRANDED.

A letter received yesterday from J. C. Mishler states that the report that the Tuxedo Club Burlesquers had stranded in Altoona was incorrect. The company laid off for one day in Altoona, and this gave rise to the rumor that it had stranded. It is now going merrily on its way.

DR. STOESEL RESIGNS.

Dr. Emil Stoessel resigned as manager of Koster and Bial's Music Hall on Saturday evening last and will henceforth devote himself to his agency business. Robert Bial will look after the details of management and William A. Brady will continue as managing director.

AN IMPORTANT DEAL.

Wilson and Smith have concluded an arrangement with Gus Hill to book exclusively for his attractions, season of 1900-1901. This is a very important deal, as Mr. Hill always employs a large number of performers.

VAUDEVILLE JOTTINGS.

May Vokes, the clever character comedienne, will try her new sketch this (Tuesday) afternoon at 4 o'clock at Tony Pastor's Theatre. All the local managers and agents will be on hand, and if the piece is successful Miss Vokes will be booked solid for the season.

The Howletts are meeting with success with *Himmler's Ideas* in their Chinese novelty act. They are now in their eleventh week with the co.

"Little Joey," now on route through New England, is making a big hit with "Just One Girl," "My Queen Irene," and "Who You Looking At."

Gertrude Haynes has a new assistant in master Charles Loose, a phenomenal boy soprano, who helps her in her novel and original specialty, which she calls *The Choir Invisible*. Miss Haynes carries her own scenery, and her act is said to be far better than anything she has done hitherto. Her recent great success in Minneapolis is worthy of note, as her engagement was extended two weeks immediately after her opening. She has a big act with twenty choir boys, which she will probably produce in the East in the near future.

The cast of *Amund New York* in Eighty Minutes will include "Joss" Dandy, Alexander Clark, Bobby Gaylor, Harry Kelly, David Torrence, Chris Bruno, Etta Butler, Carrie Perkins, the Angles Sisters, Harry Brown, Marguerite Sylvia, Kathleen Warren, Ulric B. Collins, Mattie Delano, and Dick Bernard.

Michael Hatal, an amateur magician, was shot and killed on Saturday evening last, while trying to perform Hermann's great bullet catching feat. He made a mistake, and the real bullet was put in the gun instead of the harmless one.

Bessie Lamb averted a panic at the Howard Athenaeum one evening last week by continuing to sing a song after some one had started a false alarm of fire.

Ben Harris, the vaudeville agent, will be in New York to-morrow, and will make his headquarters at the Sturtevant House.

John W. Isham, who has been reported ill, denies the rumor. He is in excellent health, and is traveling with his Göttergötter as usual.

Dezroy Duffon will sail for London on Nov. 8, on the "St. Paul." She will make her appearance over there in a specialty, introducing several new songs.

Bertha Welch and Baby Welch scored their usual hit in Wilmington last week and established themselves as favorites. Little Brink is now fully started on a prosperous season. Miss Welch also produced *The Puritans* at Mrs. O'Hosha's, by Alice E. Ives, and the playlet went with continuous laughter. John K. Newman, the comedian, and Bertha Welch as the Irish woman, were rewarded with applause.

Marie Austin was married on Aug. 20 at Bath Beach, L. I., to A. C. Murdoch, a young man of Brooklyn. The marriage was kept secret until yesterday.

Canditt and Morey have been resting at their home in Washington, Pa., for two weeks. While there they purchased a beautiful site on which they will erect a home next summer.

The Road Birds played Polli's Theatre, New Haven, last week in *The Morning After the Ball*, written by Huxley and the Road Birds. The play was produced in New Haven in four years, and the act met with the hearty approval of the entire audience.

Lidia Yeomans-Titus was in Dublin, Ireland, week of October 16, heading the bill at the Empire Palace. Her triumphal tour of the provinces continues without interruption.

Billy Travers, leading boy and song illustrator, closed with Irwin's Burlesquers Oct. 21 and opened with Gus Hill's Gay Masqueraders Oct. 28, doing her specialty in the olio and leading boy in burlesque.

Mr. and Mrs. Stuart Darrow have returned East, after a fifteen week's Western trip. They were at the Novelty Theatre in Brooklyn last week.

The Partellos are in their ninth week as a special vaudeville feature with the Bennett and Moulton co. They have decided to cross the water next summer, opening about the end of May in Paris, where they are engaged for three months.

Janet Dore, of Kelly's Kids, is making a big hit with her original rendition of "Where the Sweet Magnolia Blooms," published by Shapiro, Bernstein and Von Tilzer.

One of the many songs sung by May Irwin in her new play, *Sister Mary*, "Dat Coon's Got a Soft Spot for Me" was voted by the Philadelphia press as the best and most catchy of her budget of ditties. Herbert Causton, who goes with in Gay Paree, is responsible for the words and music.

Jessie Yeomans, according to a Los Angeles paper, has been unwell for some time past.

The crew of the "Shamrock" attended a performance at Koster and Bial's one evening last week.

Mrs. William Loring Spencer, a cousin of Vice-President Hobart, and widow of General Spencer, at one time United States Senator from Alabama, is contemplating making her debut in vaudeville.

"Zip," a performing dog belonging to the Mannings, archaists, died last week.

Mr. and Mrs. Jimmy Barry are meeting with great success in their sketch, *Mrs. Wilkins' Boy*. One night recently at the Graham in Omaha, Mr. Barry discovered Buffalo Bill in a box. He made a neat little speech calling the attention of the audience to the great scout, whereupon the audience rose and cheered the Colonel and the actor. The Barrys are strengthening their *Have You Seen Smith* at the Duquesne Theatre, Pittsburgh, this week.

While at Proctor's last week, Howard Thurston joined the Actors' Fund. He is at Keith's, Boston, this week, with the Cook Opera House, Rochester, and Theatre Francaise, Montreal, to follow.

Mr. and Mrs. Edward Emmons have been remarkably successful in their sketch, *The Foolish Mr. Wise*. Mrs. Emmons' singing is one of the strong features of the act. They are making at Tony Pastor's this week.

VAUDEVILLE.



VAUDEVILLE.

VAUDEVILLE.

Julian Rose

20
MINUTES
IN ONE.

"OUR HEBREW FRIEND."

A FEW OPINIONS. READ THEM.

Amy Leslie in *Chicago Daily News*, May 20, 1899.—"I saw a clever man at the Olympic the other day, his name was ROSE, and he impersonated a fashionably dressed Hebrew with immaculate linen and haberdashery, shrewd of a polite pattern, and just the most delicate hint of Jewish accent in his talk. He was like hundreds of the keen bright men of affairs seen in every city, and quite away from Warfield, Curtis or Bush. Rose sang in Rag Time Yiddish, and was uproariously funny."

Boston Herald, July 11, 1899.—"A newcomer at Keith's, Julian Rose, proved somewhat of a surprise. He is one of the best Hebrew impersonators ever seen here. He makes up like a well dressed Hebrew, and knows how to be funny without overdoing it."

Bridgeport Telegram, Oct. 6, 1899.—"The Hebrew Impersonations of Julian Rose as 'Isaacs' were excellent and the best seen here this year."

Bridgeport Evening Post, Oct. 6.—"Julian Rose in his Hebrew specialty made a hit."

Buffalo Enquirer, Oct. 10, 1899.—"As a Hebrew impersonator few are equal to Julian Rose, who kept the audience in laughter while he occupied the stage."

Open for Vaudeville Dates or Good Combination. All Agents, or 117 E. 14th St., New York.

THE MOST SUCCESSFUL STARS IN VAUDEVILLE.

FILSON and ERROL

WHO HAVE ATTAINED THEIR ENVIABLE POSITION SOLELY ON THEIR MERITS,

And who "MAKE GOOD" under any and all circumstances. Our booking for season of 1899 and 1900 is better than columns of press notices gained by "JOLLYING" THE CRITICS.

ROUTE:

Sept. 25—Hyde & Behman's.
Oct. 2—Keith's, Union Square.
Oct. 9—Keith's, Union Square.
Oct. 16—Keith's, Philadelphia.
Oct. 23—Keith's, Philadelphia.
Oct. 30—Keith's, Philadelphia.
Nov. 6—Keith's, Providence.
Nov. 13—Keith's, Boston.
Nov. 20—Keith's, Boston.

Nov. 27—Tony Pastor's.
Dec. 4—Miner's 125th Street.
Dec. 11—Hyde & Behman's.
Dec. 18—Hyde & Behman's.
Dec. 25—(FOR THE HOLIDAYS).
Jan. 1—THANKS FOR OFFERS FOR SAME.
Jan. 8—Garden Theatre, Cleveland.
Jan. 15—Shea's, Buffalo.
Jan. 22—Shea's, Toronto.

Jan. 29—OPEN.
Feb. 5—Grand, Washington.
Feb. 12—Miner's 125th Street.
Feb. 19—Tony Pastor's.
Feb. 26—Hyde & Behman's.
March 5—Keith's, Union Square.
March 12—Keith's, Union Square.
March 19—Keith's, Philadelphia.
March 26—Keith's, Philadelphia.

April 2—Keith's, Providence.
April 9—Keith's, Providence.
April 16—Keith's, Boston.
April 23—Keith's, Boston.
April 30—Hyde & Behman's.
May 7—Shea's, Buffalo.
May 14—Olestage Park, Columbus.
May 21—Cedeno Park, Toledo.
May 28—Cleveland.

Only open date, January 29.

Address FILSON and ERROL, as per route, or WILSON and SMITH, or LOWELL MASON, Agents.

VAUDEVILLE PERFORMERS' DATES.

Azara, Mile.—Poll's, N. H., Oct. 30-4.
Allen, Julia.—Palace, N. Y., Oct. 30-4.
Austin, Geo. E.—Proctor's, N. Y., Oct. 30-4.
Allen and Hill.—G. O. H., Phila., Oct. 30-4.
Ascott and Eddie.—Keith's, Boston, Oct. 30-4.
Arrin and Wagner.—G. O. H., Wash., Oct. 30-4.
Adelman, Dan.—Keith's, N. Y., Oct. 30-4.
Adelman, Jas.—Haymarket, Chicago, Oct. 29-4.
Alburtus and Bartram.—Bismarck, Minn., Oct. 29-4.
Alburtus, 1-28.

ALDRICH, CHAS. T.—Hopkins', Chicago, Oct. 30-4.
Aberns, The.—Proctor's, N. Y., Oct. 30-4.
ATCHEMSON, ELY.—Edwards—Oxford Music Hall, London, England, indefinite.

Bogart and O'Brien.—Bijou, Wash., Oct. 30-4. Bijou, Richmond, Va., 6-11.

Burkard, Lillian.—Orpheum, Kansas City, Oct. 29-4. Columbia, St. Louis, 6-11. Oct. 30-4.

Blockson and Burns.—Shea's, Buffalo, Oct. 30-4. Shea's, Toronto, 6-11.

Bingham, Kitty.—Palace, N. Y., Oct. 30-4. Bingham, Jas. W.—Palace, N. Y., Oct. 30-4.

Brooks, Bros.—Olympic, Harlem, Oct. 30-4. Brannan and Collins.—Palace, N. Y., Oct. 30-4.

Bush, Frank.—Gilmore, Springfield, Mass., Oct. 30-4. Bryan and Norman.—Keith's, Prov., Oct. 30-4.

Brilliant Comedy Quartet.—Pastor's, N. Y., Oct. 30-4. Diaper and Dreher.—Pastor's, N. Y., Oct. 30-4.

Barnes and Simon.—Keith's, Phila., Oct. 30-4. Baret and Eilers.—Keith's, N. Y., Oct. 30-4.

Bauer and Eilers.—Keith's, N. Y., Oct. 30-4. Burgess, Neil, and co.—G. O. H., Phila., Pa., Oct. 30-4.

Bly, Master, Geo.—G. O. H., Phila., Oct. 30-4. Bly, Master, Park, Worcester, Oct. 30-4.

Becker, M.—Hopkins', Chicago, Oct. 29-4. Chevrolet.—Burt's, Toledo, Oct. 30-4.

Carlotta.—Columbia, St. Louis, Oct. 30-4. Case, Charles.—Columbia, St. Louis, Oct. 30-4.

Crawford Sisters.—Cook O. H., Rochester, Oct. 30-4. Clarke Sisters.—Shea's, Buffalo, Oct. 30-4.

Cadieux, Mons.—Shea's, Buffalo, Oct. 30-4. Cadieux, Mons.—G. O. H., Wash., Oct. 30-4.

Ching Ling Foo.—Keith's, N. Y., Aug. 14-Nov. 4. Crane Brothers.—Novelty, Brooklyn, Oct. 30-4.

Cushman, Holcombe and Curtis.—Keith's, Phila., Oct. 30-4. Carson and Herbert.—Leland, Albany, Oct. 30-4.

Cohan's, Four.—Chicago O. H., Oct. 29-4. Camp, John E.—Chicago O. H., Oct. 29-4.

Canfield and Carleton.—Columbia, St. Louis, Oct. 30-4. Canfield and Huasted.—Shea's, Buffalo, Oct. 30-4.

Craig, Mabel.—Haymarket, Chicago, Oct. 30-4. Collier and Maxwell.—Novelty, Brooklyn, Oct. 30-4.

Condit and Morey.—Novelty, Brooklyn, Oct. 30-4. Conway and Clark.—Pastor's, N. Y., Oct. 30-4.

Cosmopolitan Trio.—Poll's, N. H., Oct. 30-4. Carmen, La Belle.—Palace, N. Y., Oct. 30-4.

Campbell and Darr.—Palace, N. Y., Oct. 30-4. Conroy and McDonald.—Proctor's, N. Y., Oct. 30-4.

Cross and Hilton.—Chicago O. H., Oct. 29-4. Darrow, Mr. and Mrs. Stuart.—Novelty, Brooklyn, Oct. 30-4.

De Villiers, The.—Pastor's, N. Y., Oct. 30-4. Davies, W. C.—Pastor's, N. Y., Oct. 30-4.

Dunn, James A.—Pastor's, N. Y., Oct. 30-4. Dale, Violet.—Columbia, Cincinnati, Oct. 30-4.

Day, Geo. W.—Proctor's, N. Y., Oct. 30-4. Dauber, Harry.—Worcester, Mass., 6-11.

De Veaux and De Veaux.—Keith's, Phila., Oct. 30-4. De Witt and Burns.—Keith's, Phila., Oct. 30-4.

Damm Bros.—Keith's, Boston, Oct. 30-4. Deets and Don.—Keith's, Boston, Oct. 30-4.

Dolans, The.—Wonderland, Buffalo, Oct. 30-4. Davison, Abbott.—Wonderland, Buffalo, Oct. 30-4.

Dillon Bros.—Keith's, Boston, Oct. 30-4. Dooler and Gilmore.—Springfield, Mass., Oct. 30-4.

Diana.—Chicago O. H., Oct. 29-4. Der Valto, Leo.—Keith's, Phila., Oct. 30-4.

Downs, T. Nelson.—Bismarck, Germany, 1-28. Downs, T. Nelson.—Crystal Palace, Leipzig, Germany, 1-30.

Dandy, Jess.—Palace, N. Y., Oct. 30-4. Miner's 125th St., 6-11.

Eckert and Berg.—Park, Worcester, Oct. 30-4. Eckert, Mr. and Mrs. Edward.—Pastor's, N. Y., Oct. 30-4.

Evans and Mills.—Palace, N. Y., Oct. 30-4. Earl and Wilson.—Keith's, Boston, Oct. 30-4.

Edson, Harry.—G. O. H., Wash., Oct. 30-4. Esher Sisters.—Olympic, Chicago, Oct. 30-4.

Ernl, Signor.—Chicago O. H., Oct. 29-4. Everett Trio.—Columbia, Cincinnati, Oct. 29-4.

Excella and Hiss.—Columbia, St. Louis, Oct. 30-4. Eason, Tom.—Wonderland, Buffalo, Oct. 30-4.

Eddy Family.—Shea's, Buffalo, Oct. 30-4. ELLIS SISTERS.—H. and B., Brooklyn, Oct. 30-4.

Eldridge, Press.—H. and B., Brooklyn, Oct. 30-4. Eacumalos, The.—Novelty, Brooklyn, Oct. 30-4.

Evans, Lizzie.—Palace, N. Y., Oct. 30-4. Syracuse, N. Y., 6-11.

Filson and Errol.—Keith's, Prov., Oct. 30-11. Favor and Sinclair.—Bijou, Richmond, Va., Oct. 30-4.

Flaher, Perkins D. and Co.—Proctor's, N. Y., Oct. 30-4. Flynn, Joe.—Keith's, Phila., Oct. 30-4.

Flourette and Gardner.—Olympic, Chicago, Oct. 29-4. Fernandez, Tony.—Novelty, Brooklyn, Oct. 30-4.

Another big success scored at Minneapolis.

Re-engaged after first performance for three consecutive weeks.

MASTER GEORGE LOOSE, the Phenomenal Boy Soprano.

Absolutely the Most Artistic and BEAUTIFUL SCENERY.

Impressive Act Ever Presented RICH COSTUMES.

In Vaudeville. GRAND LIGHT EFFECT.

CAN BE ENGAGED FOR ABOVE ACT OR WITH HER 20 MADRIGALS.

Address Nicolet Hotel, Minneapolis, Minn.

Premier Black Face Eccentrics.

Shea's Theatre, Buffalo, this week.

Shea's Theatre, Toronto, Nov. 6-week.

Blockson and Burns

BOOKING all the Leading Vaudeville houses and Music Halls throughout this country and Europe. I can always place headliners, novelties and the best vaudeville acts from 10 to 25 weeks. Also exclusive agent for a number of first-class Eastern Vaudeville Theatres. Send me your open time immediately.

Address 207 W. 46th Street.

THE DEWEY East Fourteenth Street.

Cracker-Jack Burlesquers

Don't Miss It. Great Show

HILTON and DOLLY

NOBLES

Vaudeville, 1899-1900.

A BLUE GRASS WIDOW.

WHY WALKER REFORMED.

Agents, Route, or 239 First Place, Brooklyn, N. Y.

ANI MLE ANI

THE RIGGING QUEEN OF AERIAL DARING.

THE FRAME LIFE (Patented, Copyrighted)

189 Broadway, New York.

Sisters Coulson

EQUILIBRISTS AND DANCERS.

En route with Byrne Bros.' 4 Bells Co. Address Agents.

CAICEDO KING OF THE WIRE.

Have a few open dates after Oct. 25

Per address, 238 East 14th Street, N. Y.

SKETCHES for Vaudeville work.

Generally have one or two on hand.

L. M. Munson office.

PRETTY ELAIE DOWNEY, by Vermer. Professional copy FREE. Beautiful Waltz Song

M. WOLFFER 73 State Street, Chicago.

Lazelle—Keith's, Phila., Oct. 30-4.

Lang, E. R.—Keith's, Phila., Oct. 30-4.

Lester and Jorgan.—Park, Worcester, Oct. 30-4.

Levy, Ethel.—Chicago O. H., Oct. 29-4.

Lafayette.—St. Louis, Mo., Oct. 29-4.

Lauri, Ed. H. and B., Brooklyn, Oct. 30-4.

LeClair, John.—Novelty, Brooklyn, Oct. 30-4.

Les Browns.—Proctor's, N. Y., Oct. 30-4.

Littlefield, Chas.—G. O. H., Phila., Oct. 30-4.

Le Boy and Clayton.—Haymarket, Chicago, Oct. 29-4.

La Laine and D'Arville.—Haymarket, Chicago, Oct. 29-4.

Laughlin, Anna.—Burt's, Toledo, Oct. 30-4.

La Fafala.—Columbia, Cincinnati, O., Oct. 29-4.

Lamar Bros.—Burt's, Toledo, Oct. 30-4.

Latina.—Columbia, St. Louis, Oct. 30-4.

McIntyre and Hiss.—Wonderland, Buffalo, Oct. 30-4.

Mack, Chas.—Proctor's, N. Y., Oct. 30-4.

Murphy, Elizabeth.—Olympic, Chicago, Oct. 29-4.

Murphy, James.—Olympic, Chicago, Oct. 29-4.

Musley and Rose.—Olympic, Chicago, Oct. 29-4.

Mortons, The.—Haymarket, Chicago, Oct. 29-4.

Merkle Sisters.—Chicago O. H., Oct. 29-4.

Morie—H. and B., Brooklyn, Oct. 30-4.

Montague and West.—Orpheum, Omaha, Oct. 30-4.

MORRIS AND MACK.—Keith's, Boston, Oct. 30-4.

Harrigan, Edw.—Palace, N. Y., Oct. 30-4.

Howe and Scott.—G. O. H., Phila., Oct. 30-4.

Heffron, Tom.—Manchester, N. H., Oct.

Mullaly Sisters—Keith's, Boston, Oct. 30-4.
McBride and Goodrich—Keith's, N. Y., Oct. 30-4.
Moung Yoon and Moung Chit—Proctor's, N. Y., Oct. 30-4.
Metwett Family—G. O. H. Phila., Oct. 30-4.
Morgan and Otto—G. O. H. Phila., Oct. 30-4.
Melville and Stetson, H. and B., Brooklyn, Oct. 30-4.
Maxwell and Simpson—Keith's, Boston, Oct. 30-4.
McMahon and King—G. O. H. Phila., Oct. 30-4.
Miller, Jessie—Haymarket, Chicago, Oct. 29-4.
Mitchell, The—Haymarket, Chicago, Oct. 29-4.
Newville, Mr. and Mrs. A. Foll's, N. H., Oct. 30-4.
Nawna, The—Keith's, N. Y., Oct. 30-4.
Norvel, Lillian—Proctor's, N. Y., Oct. 30-4.
Nelson Sisters—G. O. H. Phila., D. C., Oct. 30-4.
Norton Bros.—Olympic, Chicago, Oct. 29-4.
Nelson, Three—G. O. H. Phila., Rochester, Oct. 30-4.
Nobles, Keith's, N. Y., Oct. 30-4.
Nihil, Fred—H. and B., Brooklyn, Oct. 30-4.
Newman, Joseph—Springfield, Mass., Oct. 30-4.
Neola—Olympic, Chicago, Oct. 29-4.
Newell and Serrett—Columbia, St. Louis, Oct. 30-4.
OKABE'S JAPANESE—G. O. H. Phila., Oct. 29-4.
ONRI, ADELE PURVIS—Shea's Buffalo, Oct. 30-4.
O'Neill, Lillian—Keith's, N. Y., Oct. 30-4.
O'Connell and Mack—G. O. H. Phila., Oct. 30-4.
Orpheus Quartette—Haymarket, Chicago, Oct. 29-4.
O'Brien, Smith—Novelty, Brooklyn, Oct. 30-4.
Orla, The—G. O. H. Phila., Oct. 30-4.
Post and Clinton—Proctor's, N. Y., Oct. 30-4.
Polk, Dan—Proctor's, N. Y., Oct. 30-4.
Palmer, Mabel—Olympic, Chicago, Oct. 29-4.
Patrice, Mlle. Columbia, St. Louis, Oct. 30-4.
Purcell, The—Columbia, St. Louis, Oct. 30-4.
Pepper, Prof.—Wonderland, Buffalo, Oct. 30-4.
Partello, The—Columbia, St. Louis, Oct. 30-4.
Papina—G. O. H. Phila., Oct. 30-4.
Palk and Kollins—Columbia, St. Louis, Oct. 30-4.
Boyle, Mr. and Mrs. Edwin M.—H. and B., Brooklyn, Oct. 30-4.
Reed Birds—Leland, Albany, Oct. 30-4.
Rosen, Midge—Chicago, Oct. 30-4.
Ranza and Arno—Chicago, Oct. 30-4.
Rosebuds and Ott—Olympic, Chicago, Oct. 29-4.
Revere, Eddie—Keith's, N. Y., Oct. 30-4.
Redding, Frances—Keith's, Boston, Oct. 30-4.
Rachetta Bros.—Proctor's, N. Y., Oct. 30-4.
Rawson and June—G. O. H. Phila., Oct. 30-4.
Rainmond and Rymer—Olympic, Chicago, Oct. 30-4.
Rice, Billy—Haymarket, Chicago, Oct. 30-4.
Rosen, Sisters—Chicago, Oct. 30-4.
Rosen and Simms—Chicago, Oct. 30-4.
Russell and Bell—Wonderland, Buffalo, Oct. 30-4.
Rigby, Arthur—Shea's, Buffalo, Oct. 30-4.
Sahlon, Alice—Hoxand, Boston, Oct. 30-4.
Stephens and Taylor—Kansas City, Mo., Oct. 30-4.
Sarony, Gilbert—Proctor's, N. Y., Oct. 30-4.
St. Elmo—Park, Worcester, Oct. 30-4.
Silver and Emery—H. and B., Brooklyn, Oct. 30-4.
Shedley, John—G. O. H. Phila., Oct. 30-4.
Smith and Campbell—Olympic, Chicago, Oct. 30-4.
Schorn and Merton—Columbia, Cincinnati, Oct. 29-4.
Scharf, Chas.—Wonderland, Buffalo, Oct. 30-4.
Stemmler, Sadie—Shea's, Buffalo, Oct. 30-4.
Stanley and Wilson—Keith's, N. Y., Oct. 30-4.
Sisson and Wallace—Keith's, Boston, Oct. 30-4.
Se Vane, The—Gilmore, Springfield, Mass., Oct. 30-4.
Stanton and Modina—Keith's, Phila., Oct. 30-4.
Solaret—Keith's, Boston, Oct. 29-4.
Seymour and Dupree—Orpheum, Kansas City, Oct. 29-4.
Symonds, Frank—Chicago, Oct. 30-4.
Swan and O'Day—Keith's, Boston, Oct. 30-4.
Tobins, Musical—G. O. H. Phila., Oct. 30-4.
Trevolo—Park, Worcester, Oct. 30-4.
Tremay, John T. Blinn, Minneapolis, Oct. 30-4.
Taylor, Twin Sisters—Follies, Paris, France, Oct. 1 to Dec. 1.
Titania—Palace, N. Y., Oct. 30-4.
Tennis Trio—Haymarket, Chicago, Oct. 29-4.
Thornton, Keith's, N. Y., Oct. 30-4.
Tarlann—Keith's, N. Y., Oct. 30-4.
Terry and Lambert—Detroit, Mich., Oct. 30-4.
Trunk and Gladden—Palace, N. Y., Oct. 30-4.
Tanner, Cora—Columbia, Cincinnati, Oct. 29-4.
Thompson, Bert—Wonderland, Buffalo, Oct. 30-4.
Virginia Trio—Palace, N. Y., Oct. 30-4.
Van Palm, Herr—Columbia, Cincinnati, Oct. 29-4.
Van Ankeny—Olympic, Chicago, Oct. 29-4.
Vernons, The—Gilmore, Springfield, Mass., Oct. 30-4.
Valmore—Cook's, O. H., Rochester, Oct. 30-4.
Verdier, Lucie—Keith's, Boston, Oct. 30-4.
Whitney Bros.—Keith's, N. Y., Oct. 30-4.
Whitman, Frank—N. Y. Theatre, N. Y. city—Indefinite.
Wood and Shepard—Apollo Theatre, Breslau, Germany, 1-30.
Watson, Hutchings and Edwards—Keith's, N. Y., Oct. 30-4.
Williams and Melburn—Hijon, Manchester, Oct. 30-4.
Willis and Thorne—Keith's, Phila., Oct. 30-4.
Willington, Lillie—G. O. H. Phila., Oct. 30-4.
Whalen and Doyle—Keith's, Phila., Oct. 30-4.
Wertz and Adair—Keith's, Boston, Oct. 30-4.
Wilson and Lelester—Keith's, Phila., Oct. 30-4.
Wayne and Caldwell—Novelty, Brooklyn, Oct. 30-4.
Western, Lillie—Palace, N. Y., Oct. 30-4.
Wormwood, Prof.—Keith's, N. Y., Oct. 30-4.
Wilson and Lonsdale—Keith's, N. Y., Oct. 30-4.
Whitney, Anna—Keith's, N. Y., Oct. 30-4.
White, Horace—Proctor's, N. Y., Oct. 30-4.
Williams Gus—G. O. H. Phila., Oct. 30-4.
Winters, The—Columbia, Cincinnati, Oct. 29-4.
White and White—Proctor's, N. Y., Oct. 30-4.
York and Adams—Chicago, Oct. 30-4.
Young, Alf—Wonderland, Buffalo, Oct. 30-4.
Zarus, Three—Wonderland, Buffalo, Oct. 30-4.

ARIZONA'S SUCCESS.

Arizona recently concluded its long and successful run in Chicago at the Grand Opera House. A record of 125 performances was attained. The play was first produced on June 12, 1900, and ran all summer to really remarkable business. Arizona is now on tour. A long engagement will be played in Boston at the Tremont Theatre, and before the end of the season the play will be brought to New York for a run. The success of Arizona is significant in more ways than one. Augustus Thomas submitted the play to the committee of New York managers who are supposed to control the destiny of American drama, but these omnipotent ones find it more profitable to secure their successes ready made in London and Paris. Arizona happened to come under the notice of Messrs. Fred Hamlin and Kirtie La Shelle, who were quick to recognize the play's sterling worth. They produced it with the utmost care and fidelity to detail, and the same atmospheric effects which made Arizona peculiarly true and delightful were again secured in the staging of Arizona. Messrs. Hamlin and La Shelle deserve the reward they have already won on the Chicago run of the play alone. Whether the East will take as kindly to Arizona remains to be seen, but show managers who have seen the play prophesy that Arizona will double its Chicago run when it reaches New York. Augustus Thomas will soon submit the second act of the play to the committee of New York managers, and if it can be completed before Spring it will be produced at the Grand Opera House, Chicago, this season.

THE LATEST COLONIAL PLAY.

The title of Lavinia H. Van Westervelt Dempsey's play has been changed from On Neutral Ground to A Patriot Spy. The large company engaged for the production includes Elizabeth Vigoreux, the well-known California dramatist and actress, Willard S. Perry, Halbert Thompson, Lauren Ross, Mrs. F. Gonzalez, and William L. Raymore. The rehearsals, under the direction of Louis A. Imbana, are progressing rapidly, and the elaborate scenery being prepared for the production is nearly finished. The company will carry a carload of scenery, furniture, and electrical effects, all especially devised and built for the play. The electrical effects are new and are said to set moving clouds, a storm gathering and a rainbow. The costumes have been made from models in the Government museum, and the incidental music to be used is of the Revolutionary period. The tour will begin Nov. 7.

H. S. TAYLOR'S EXCHANGE.

"The survival of the fittest" is exemplified by the growth of business at H. S. Taylor's Exchange in the Minors Building. As an intermediary between traveling and home managers there are few better qualified than Mr. Taylor from his experience and his popularity to place attractions to the advantage of all concerned. His business during the past few months has increased remarkably, both in the number of attractions sent and the number of theatres, especially those in the smaller cities and one-night stands, for which he is the New York representative. Out-of-town managers visiting the city are always sure of a welcome at Taylor's Exchange. Theatre managers throughout the country will find it to their advantage to submit their open dates to Taylor's Exchange, even though they do not care to arrange for special representation.

A WISE GUY.

The three-act farce-comedy, A Wise Guy, is meeting with success everywhere. In Baltimore last week it repeated the record of business done in New York. Recently, the Baltimore press was unanimous in its approval and reports of the large business done during the engagement. Richard Hyde is directing the tour and has Christmas and New Year's weeks open.

WICKED LONDON.

J. Charles Sanford and Harley Merry have secured Frank Harvey's new melodrama, Wicked London, which has had six years of popularity in England.

They will make an elaborate production of the piece, opening the season about Nov. 10. The play admits of excellent scenic effects which Harley Merry is at work upon. The striking scenes shown include a realistic prison escape, with effects, the "Sailors' rest" and cellar scenes on the river Thames. There is a possibility of the production being given at a prominent New York melodramatic house for three weeks, commencing in December.

A WOMAN IN THE CASE.

Barthol and May bid fair to eclipse former successes and break records with their newly written version of A Woman in the Case, by W. T. Bryant. The company presenting the farce is one of the best organized for such a purpose. Every principal and there are more than a dozen artists. The place abounds in new songs, solos, choruses, and medleys. Barthol and May head the list of funmakers. Unlike most farce-comedies A Woman in the Case has a plot that furnishes many surprises. Time is rapidly filling for the attraction for the rest of the season.

MATTERS OF FACT.

At Lincoln, Neb., recently, a number of Catholic priests occupied a box to see Myles McCarthy in Dear Hearts of Ireland, and congratulated the star and company upon their success. The Rev. Father Reade invited Mr. McCarthy and Mr. Byrne, his press representative, to dine with him next day, and presented to Mr. McCarthy a fine St. Bernard dog.

Arthur C. Alston spent Sunday in New York en route to Baltimore, where the Sorrows of Satan is playing the week. Mr. Alston says The Sorrows of Satan was very successful in Providence and Boston. Besides personally directing this attraction, Mr. Alston is directing the tour of Ben Hendricks in A Tennessee Yankee, and incidentally looking the tour of Tennessee's Partner for 1900-1901.

Mrs. Neil Warner and her daughter, Ailie Warner, now playing in We Uns of Tennessee, have been praised highly by the press in every town that the company has visited. The Boston Evening Record says: "The company, playing We Uns of Tennessee, is remarkable for the beauty and sprightliness of its women. First on the cast stands Mrs. Neil Warner, who is tall, graceful, just plump enough, and possessed of humor which much becomes a comely face. Ailie Warner, who plays the heroine, is tall and slender, dark and flashing, and endowed with well-bred ankles."

"My Northern Home" and "My Bonnie Dear," which Arthur Donaldson is singing in Yonkers, are receiving the highest commendation.

Ledla Barry is co-star this season with William Barry in The Rising Generation, and her songs are a feature of the entertainment.

Yale's Devil's Auction opened at the Academy of Music, Halifax, N. S., last week Monday night to \$701.

Over the Fence, Owen Davis' new musical farce-comedy, has been very successful in the East. The author has added much new and taking business since the opening of the season.

Robert R. Simmonds, business manager of Waite's Comedy company, says that organization, which is headed by George H. Summers, is the strongest that Mr. Waite has ever projected, and that its success thus far this season has been phenomenal. The specialties are performed by Little Queen Mab, Edna Marilla, Fanny, and the Wilsons. Manager Waite presented Little Queen Mab with a solid diamond ring at Derby, Conn., for her clever work as the child in The Burglar.

Daniel R. Ryan has broken his own record for largest business at Gloversville, and Johnston, N. Y.

J. Sydney Macy, manager of the Elroy Stock company (A) says that the business of that organization thus far has exceeded all expectations. It opened at Waterbury, Conn., and Meriden, Conn., to capacity, and at the new opera house in Torrington, Conn., turned people away at 7:45.

Watson's Opera House, Lynn, Mass., is doing a big business. Hayes and Lytton, in A Wise Guy, opened a three-days' engagement there on Thursday, Oct. 26, to large audiences, both matinee and night. Friday they filled the house completely, and the company was seated to be had at box-office for Saturday. Every attraction that has played Watson's house has asked for return dates. The Rising Generation, The Span of Life, Peck's Bad Boy, The Katzenjammer Kids, Gay Brothers' Minstrels, The Cracker Jacks, and El Hob have all played this house to big business.

Harry W. Rich, last season comedian of the Theatre Francaise, Montreal, is at liberty for character or light comedy work.

A manager with some capital is wanted to join star, who will also invest money, in putting a strong play on the road. Communications should be addressed "Star," this office.

William Bonelli, who retired from the In Paradise company at the close of the New York engagement, is at liberty for leading business. He may be addressed care of this office.

A strong dramatic company will receive guarantee to play Thanksgiving week at the Bijou Theatre, Milwaukee, Wis.

G. H. Gillette wants enough pictorial printing for Canille to fill a week stand. His address is 114 West Thirty-second Street.

Managers of stock companies will find Joseph Callahan's advertisement in this issue of interest. During October Mr. Callahan appeared in Boston in a production of Faust, playing Mephisto and supported by Bowdoin Square Stock company, to capacity for two weeks. Last week he repeated the business with the Cummings Stock company, at Toronto, Canada.

The S. R. O. sign is still in demand with the Peck's Bad Boy, which is breaking records through Pennsylvania. The exclusive rights to this play are vested in George W. Brown, who is the business manager against piratical and unauthorized presentations. There is no No. 2 company.

Plymouth, Mass., has been favoring visiting attractions with surprisingly big business. Good opening time is still to be had from Manager A. H. Perry.

J. J. Sheridan is pleasing the natives by his realistic performances as Henshank in Joshua Simkins.

Lillian Stillman retired from Brown's in Town last week and went to Chicago, where she will visit her mother, Miss Stillman. She will return for the rest of the season for character or comedy roles.

F. W. Chamberlin, manager at Burlington, Ia., and of the Illinois and Iowa circuit, recently presented to Dick Ferris, of Ferris' Comedians, his St. Bernard dog, "Nero," as a token of personal esteem and a promise of a record-breaking engagement of Mr. Ferris' company.

Manager Van Buren, of the Grand, New Haven, telegraphic: "Blondell and Fennessy's Katzenjammer Kids have broken all records at the Grand. It is the funniest play yet seen in this city."

J. H. Decker wires from Kansas City: "Primrose and Dockstader had the biggest Sunday audience ever known here. Advance sale for week great."

The Doctor's Warm Reception is playing nightly to crowded houses. The play, by Harry Howard, is full of laughable situations and everywhere is meeting with success. The specialties are all above the average. May Bell easily leading the company and nightly receiving encore after encore. The music, by George Craig, is of that catchy order that sets the public whistling. In fact, the performance is far above the average, and in this piece its author, who is also the manager, would seem to have a bonanza.

In a recent suit of T. Henry French against parties in Kansas City for the unauthorized use of Jim the Penman, the court awarded the sole right and title to Howard and Doyle, play agents, of Chicago, and Mr. French was nonsuited.

Howard's Theatre, Chicago, has had quite a success since Howard and Doyle personally took charge of it.

Jim the Penman can be rented from the owners, Howard and Doyle, Chicago. Pirates will be prosecuted. See legal notice.

During the engagement of The Christian in Chicago recently, Oscar Eagle received attention from the press for his staging of that play. In speaking of the mob scene one of the papers says: "The handling of this company of supernumeraries and all the splendid effects in lighting and managing the stars are the clever work of one of our most conscientious stage directors."

Ferris' Comedians have broken records in Terre Haute, Ind., Decatur, and Cairo, Ill., Burlington and Xenopolis, Iowa. The company now numbers eighteen and is booked solid until June, 1900.

Creston Clarke's engagement at the Park Theatre, Philadelphia (this second time this season) was the largest in receipts he ever played to, and on his closing night, hundreds were turned away. The success of The Katzenjammer Kids also places the theatre, which is under J. Ward Worrell's management, among the most successful in Philadelphia.

M. W. Marsh writes that he will soon add two new plays to Clara Mathews' repertoire, from T. H. Winnett's bureau, with new scenery and mechanical effects.

Leonard's Two Jolly Bachelors is said to be playing to large and delighted audiences everywhere.

A striking example of the present revival in the theatrical business is found in the record of the Toronto (Ont.) Opera House, which is under the control of A. J. Small. The house opened early in the last

AN UP-TO-DATE WHIRLWIND OF
MIRTH, MELODY and MAGNIFICENCE.

The Gay Debutante

Music by
SAMUEL B. WEILER.

Produced under the personal
direction of
RICHARD GOODALL.

Book by
ALFRED COHEN.

Scenery by SILKIE.

Properties by MORSE.

Costumes by Mme. DOWLING.

35 People, including

WALTER JONES,
WILLIAM BURRESS,
ALBERT MAHAR,
J. W. KINGSLEY,
C. J. BURBRIDGE,
S. N. SEIDMAN,
AUGUSTUS COLETTI,
WILLIAM HALLETT,
EDWARD WOON,

NORMA WHALLEY,
MAYME GEHRUE,
DELLA BARKER,
LORAIN DREUX,
NELLIE V. PARKER,
HELENE MACDONALD.

And a Chorus of
16 MARVELOUSLY BEAUTIFUL
YOUNG LADIES

FRED EUSTICE, Musical Director.

S. T. KING, Knickerbocker Theatre Bldg., or
Klaw & Erlanger's Exchange.

Chill-Blainy Questions.

Why this nightmare opium dream?
Why this worse than pigtail scream?
Why this slobbering of nasty printers' ink?
Why this frenzy to howl down
The new "Queen of Chinatown?"
Why this effort to monopolize the "Chink?"

Why this claim to every scene
That's suggested by morphine?
Why this play to corner all the Poppy crop?
Why this scheme by prior right
To grab everything in sight,
Including every "Lung" and "Sin," and
"Hop?"

Why this broadside of "stinkpots"
At all authors and their plots
Who have dared to hang a gong upon the
stage?
Why this howling like mad cats
At the Highbinders and rats
Just because they've scored a hit and are the
rage?

Why this warning dire and dread?
Why this jumping on the dead,
By him who yellow Mott Street solely owns?
If they're buried, as he claims,
They're not in his Fantan games,
In Heaven's name, then, why these awful
groans?

To these questions we may fear
He'll not lend a willing ear,
For facts that can be sworn to clearly show,
That "The Queen of Chinatown,"
In her present regal gown,
Was written fully eight long years ago.

And if "pirates" are around,
Somewhere else they must be found,
Than under her serene, successful reign;
So she'll still the dollars scoop,
Leaving in their native soup
The sniveling snails who follow in her train.

"AIN'T MAD, ARE YOU?"

Just because records continue to be broken by

PECK'S BAD BOY.

The biggest Friday night house in the history of the Grand Opera House at Reading, Pa., Oct. 2, 1899, and hundreds turned away at the matinee and night, Saturday, the 28th. Write to Harry Steele, Business Manager of that house, and ask him about the show and business. The reason for this business is

WE KEEP THE SHOW UP-TO-DATE.

N. B.—There is no No. 2 Company on the road. Any one advertising such is a swindler and pirate. Managers, take notice. We have not been in Canada this season.

GEORGE W. HEATH, Manager. Route in Minors always.

MANAGERS OF FIRST-CLASS ATTRACTIONS LOOKING FOR MONEY CAN GET IT HERE.

NEW MUSIC HALL, Leominster, Mass.

MANAGEMENT, STEPHEN BOGGETT.

A NEW AND FINELY EQUIPPED THEATRE PLAYING ONLY RECOGNIZED ATTRACTIONS.

Richards and Canfield in "A Temperance Town," open season November 3. Population of city 15,500. Theatre located at terminal of 3 suburban street-car lines. Seating capacity 1,000. Large and well stocked stage. 10 elegant dressing rooms, and all modern improvements.

Managers Playing New England can obtain liberal terms and good business at this House. Will play just two shows per week and only five repertoire companies during the season.

Write at once for open time and terms. Address all correspondence to STEPHEN BOGGETT, Manager Music Hall, Leominster, Mass.

LEGAL DECISION OF U. S. CIRCUIT COURT AT KANSAS CITY.

JIM THE PENMAN

Sole Property of Howard & Doyle.

KANSAS CITY, Mo., October 26, 1899.

Managers HOWARD & DOYLE, Howard's Theatre, Chicago, Ill.

We have just won French suit. French here from New York.

WOLLMAN, SOLOMAN & COOPER, Attorneys at Law.

H. & D. are generally correct and straightforward. Watch for decision of Last Paradise soon to be given.

JIM THE PENMAN FOR RENT.

Managers of Theatres or Companies desiring this Play (duly copyrighted), address owners.

HOWARD & DOYLE.

weather period this year, but from the very first the receipts have been almost phenomenal. An average business of nearly \$3,000 gross per week has been maintained, the best week's earnings being \$6,200, the figures of the small-st week being \$2,200. These results have been attained with the regular scale of popular prices in vogue at the theatre—namely, 50, 75 cents and \$1 for the ground floor seats; 25, 35 and 50 cents for the balcony, and 15 cents for the top gallery. A theatre which can produce such a series of box-office statements as has the Toronto Opera House this season is pretty certain of attractions, but unfortunately, owing to the unexpected cancellation of Fanny Rice, the week of Nov. 27 is open. The present bookings at the theatre include Robert Mantel, Rose Cochran in The White Heather, Andrew Mack, Professor Herrmann, Johnstone Bennett in A Female Drummer, William H. West's Minstrels, Al G. Field's Minstrels, Matthews and Bulger, Ward and Vokes, Clifford and Ruth, John and Emma Ray, Hanlon Brothers, Superba, Byrne Brothers' Eight Bells, Hurly-Burly, Jack and the Beantank, The Sorrows of Satan, The Evil Eye, The Devil's Auction, The Dairy Farm, etc. Gus Hill's McFadden's Row of Flats played to \$200.50 at the performance on Thursday evening, Oct. 26.

W. J. Fielding, manager of A Grip of Steel and A Soldier of the Empire, who has been confined to a home for nearly two weeks with malaria fever, is at his desk again, at 1,326 Broadway.

Jolly Della Pringle, at the Funke Opera House, Lincoln, Neb., broke all records for openings of repertoire companies. It was the first repertoire company that

ever advanced the prices to 50 and 75 cents. The opening night breathing room was at a premium, and Tuesday night Manager Jehrung stated that no repertoire company had come anywhere near the receipts which were played to on the first night.

Rose Stahl is at liberty for leading business. She may be addressed care of this office.

R. B. Vallentine, who is one of the co-authors of In Paradise, warns managers against unauthorized presentations of the above play.

Confidential, this office, has several hundred dollars to invest in a good attraction with paper and booking.

Mary Van Trump (Labadie) is doing good work as Marguerite in Herbert Labadie's production of Faust, making her third season in the part.

Stephen Boggett has been engaged to manage the new music hall at Leominster, Mass., this season, and offers managers of first-class attractions liberal sharing terms. Mr. Boggett was formerly manager of the Whitney Opera House, Fitchburg, Mass., and also the resident manager of the new Jefferson Theatre, Portland, Me., for Fay Brothers and Hoxford. The past two summers he has been the press agent of Bartley McCullum's Theatre at Portland, Me. Mr. Boggett has had fourteen years' experience in the one-night stands of New England, and has a wide acquaintance among the managers and agents who have played the New England circuit. Managers booking his new theatre are assured that his entire personal attention will be devoted to the interest of their attractions. Richards and Canfield in A Temperance Town open the season on Nov. 3.

NOTICE.
To Managers of Combinations
 The dates of all Combinations having time at
 GILLIS MUSIC HALL, KANSAS CITY, MO.,
ARE HEREBY CANCELED
 JAMES HYDE, Manager and Proprietor.
 Oct'ober 26, 1899.

NOT ONLY RECORD BREAKERS BUT RECORD MAKERS.
 A few of 'em: Terre Haute, Ind., Decatur and Cairo, Ill., Burlington and Davenport, Ia.
THE MERRY MONARCHS,
FERRIS' COMEDIANS
PRE-EMINENT! PROGRESSIVE! POPULAR!
 "The best repertoire company I have ever played." F. W. Chamberlin, Chas. Kindt, T. W. Barbydt, J. F. Given, Sol Silver. BOOKED SOLID—Playing only the cities of the Middle West.
WANTED
 A Clever Character Woman with STRONG SPECIALTIES, also Good General Actor. "Silence polite negative."
 P. S.—HARRY HOLDEN, my offer of \$100.00 to \$50.00 that we played not only to twice as many people in
 Frerport, but \$2.50 to your \$1.00 still goes.
 D. C. FARRIS,
 Janesville, Wis., 30-4; Madison, Wis., 5-11; La Crosse, Wis., 13-18.

If Booked at "The Denver"
You are All Right.
 One week's business at Denver's popular priced house: **Turned Away, 4 Times;**
Standing Room, 3; Other 3 Big, with the Hottest Coon in Dixie.
PRICES 15 TO 75c. SEATING CAPACITY, 1,200.
 This is the old Orpheum remodeled. Playing Combinations only. Opening Sunday
 matinee. **Six Open Weeks Left.**
FRANK READICK, Manager, Denver, Colorado.
T. H. WINNETT, N. Y. Representative.

What Opera House Managers say of
LEON W. WASHBURN'S
Great Southern Minstrels
 ASHEVILLE, N. C., Oct., 19, 1899.
Mr. Leon W. Washburn:
 DEAR SIR.—I can only echo the voice of my patrons. Your show made good in every
 promise and my people are satisfied. Whenever you want Asheville write for it and it's
 yours. Yours truly,
J. D. PLUMMER,
 Manager Grand Opera House, Asheville, N. C.

NOTICE TO AUTHORS.
 All authors having unproduced plays may have them
 read by sending the manuscripts to J. C. HUFFMAN, Stage
 Director, Grand Opera House Stock Company, Pittsburg,
 Pa. Any accepted play will be arranged for on a liberal
 basis and receive adequate production.
F. M. McCLOY, Manager.

EL CAPITAN
 By SOUSA and KLEIN.
LYRIC THEATRE, LONDON.

America's Greatest Repertoire Cos.
\$30,000 INVESTED.
CORSE PAYTON'S ATTRACTIONS.
 CORSE PAYTON'S COMEDY CO. (E. M. Gotthold, Manager).
 CORSE PAYTON'S STOCK CO. (D. J. HANAGRE, Manager).
 CORSE PAYTON'S SOUTHERN STOCK CO. (J. T. Macaulay, Manager).
 CORSE PAYTON, Sole Proprietor.

MONTREAL,
WEEK
OCT.
30.
STILL PROSPERING
 The Gorgeous Scenic Drama,
A GUILTY MOTHER
BUSINESS IN CANADA IS O. K.
 HENRY MYERS, Manager.
NEW YEAR'S
WEEK
OPEN.
GEO. WALL
 communicate.

A
WISE
PAPER
 With Wise Correspondents, is verifying weekly A Wise Prediction made
 early in the season that
A WISE WOMAN
 SHARED BY
MARIE LAMOUR and FREDERIC MURPHY
 Would be one of this season's greatest successes. The Mirror makes this asser-
 tion weekly. MANAGERS, you have made A Wise Selection.
 LESLIE DAVIS, Director. FRED. G. CONRAD, Bus. Mgr.
 Permanent address, National Printing Co., Chicago, Ill.

Its Magnitude Never Before Equalled.
AL. W. MARTIN'S
 Mammoth Production,
UNCLE TOM'S CABIN.
 E. V. GIBSON, Manager.
 Permanent address, NATIONAL PRINTING COMPANY,
 316 Wabash Avenue, Chicago, Ill.

Read what the Press Notices say of the Latest European Sensation,
MLLE. LOTTIE,
 The Parisian Venus clothed in Kaleidoscopic Lights. Direction Joseph Menches.
 Mlle. Lottie, in a series of "poses plastiques," was the star feature of the evening.—*Phila. Telegraph*, Sept. 3, 1899.
 The whole effect is a most beautiful one and the act deserved all of the applause it received.—*Phila. Inquirer*,
 Sept. 3, 1899.
 Her success is secured.—*Phila. Record*, Sept. 3, 1899.
 All communication to be done directly with **JOSEPH MENCHES**, Sole Proprietor and Manager,
 1237 Broadway, Tel. 863 Madison Sq.

Mahler Bros., 8th Ave.
 and 31st St.
 Headquarters for Theatrical Underwear.
 Our new novelties in Dance Skirts and
 Dance Drawers now ready.
Special Inducements in Hosiery for October.
 Silk Tights in all colors, - - \$2.49 a pair.

ARE YOU GOING TO EUROPE?
 Fast and superb service from BOSTON to QUEBEC and LIVERPOOL, upon modern twin-screw
 high-speed steamships of
DOMINION LINE
 "NEW ENGLAND," 11,400 tons. "CANADA," 9,000 tons. "DERBYSHIRE," 4,000 tons.
 CROSSING THE ATLANTIC IN LESS THAN SEVEN DAYS.
MONTREAL SERVICE From Montreal and Quebec to Liverpool via Londonderry. Shortest Sea Passage
 EDWIN M. LOW, Gen'l Agt., 115 Broadway, Townsend Bldg., NEW YORK.

WAGENHALS LaMotte and Sowersby **ARTHUR,**
 and are in
KEMPER **TOWN,**
 are also so is
IN TOWN. **BROWN.**
 Wish you nothing
 but joy with
SORROWS
OF SATAN

"They Certainly Were Good To Us."
BEN HENDRICKS **FRESNO, STOCKTON, SAN JOSE,**
in **PORTLAND, TACOMA.**
A YENUE
YENTLEMAN
ARTHUR C. AINTON,
Mgr.
ALL TO BIG FIGURES.
 Address me care **SORROWS OF SATAN,**
 Holiday, Baltimore, Oct. 20, week.
 Neu Century, Newark, Nov. 6, week.

Second Successful Season of the Stupendous Scenic Sensation.
DAUGHTERS Original New York Star Theatre Cast, in-
OF cluding MISS CARRIE EZIER and
THE POOR. **ARNOLD REEVES.**
ALL SPECIAL SCENERY. **ELABORATE PRINTING.**
MANAGERS, NOTICE—Open time for week stands.
 Write or wire as per Mirror route.

A Tremendous Success!
"DON'T TELL MY WIFE"
Creating a Sensation Everywhere
 FELIX RI-HER, Prop. and Mgr.

THE DRAMATIC MIRROR
DATE
BOOK
 The handsomest, most useful and
 complete Date Book published. Covers
 two seasons, 1899-1900 and 1900-1901;
 bound in leather and gilt. Indispens-
 able to Actor, Manager, Treasurer, or
 Advance Agent. Price 25 cents. Sent
 by mail on receipt of price. Address
DATE BOOK DEPARTMENT,
THE DRAMATIC MIRROR,
 1452 Broadway, N. Y.
 Date Books sent by mail at remitter's
 risk.

FEW OPEN DATES.
WATSON'S LYNN, MASS.
 Best 3-Night Stand in New England.
 Prices 10 to 75c. Seating capacity \$500.00 one per-
 formance.

Universal Electric
Stage Lighting Co.
 Broadway, New York City.
842
 ELECTRIC STAGE LIGHTING APPARATUS
 AND EFFECTS, and ELECTRIC SIGNS.

SCENERY
 For opera houses and road productions; best artistic
 work guaranteed.
MAT. ARMBRUSTER & SONS,
 440 S. Front St., Columbus, O.

STENOGRAPHY
TYPEWRITING
DUPLICATING
 Lower Room,
 Room 2, 1365 Broadway, cor. 27th St.

THE LITTLE RUSSAR Comic Opera in
 3 Acts.
 22 people, 500 New York cast and chorus, costumes,
 accessories, etc. Specially organized for benefits of
 Elks, Clubs, Charity organizations, etc. New
 York and adjoining states. Moderate guarantee or
 percentage. Address I. KING, Mirror.

VALUABLE TIME OPEN
 at CHICAGO JUNCTION OPERA HOUSE, between Nov.
 15 and Dec. 18. Address LOUIS SIMMERMEYER, Mgr.

LAWYER—Bank references. Established twenty
 years. Absolute divorces \$25, entire expense. All
 legal business transacted. Advice free. Address
 "ENDICOTT," care DRAMATIC MIRROR.

FAT FOLKS REDUCED 15 POUNDS A MONTH.
 No Starving—No Sickening. Sample Box, etc.
 50c. **HALL CHEMICAL CO.,**
 Dept. 21, St. Louis, Mo.

Actors' Society of America
 131 WEST 40th ST., NEW YORK.
PLAYS
AND SKETCHES
NEGOTIATED, WRITTEN,
DIRECTED.
 Send stamp for monthly Bulletin giving names of mem-
 bers, list of plays, etc.
 Address Play Department.
GEO. HENRY TRADER, Director.
ENGAGEMENT department.—Disengaged actors
 please call and register.

London and New York Dramatic Exchange
 To Sell, or Let on Royalty, American Rights in
THE DOCTOR'S DILEMMA.
 In three acts (now on tour in England). The *Phila.* says:
 "This excellent Comedy-Farce" met with an enthusiastic
 reception, and Mr. Douglas Ford may be complimented on
 his pronounced success as a playwright."
 Also a four-act drama,
THE WHITE COCKADE
 (Read and commended by Sir Henry Irving).
 Write for "FOOTLIGHTS," our Bulletin, price one
 penny, giving full particulars of the above and other plays.
 N. B.—We invite particulars of American Plays for dis-
 posal in England. Address
MERRIS, LYNE & CO.,
 6 Dowgate Hill, Cannon Street, London, E. C.

THE HIGHEST BIDDER
E. H. Sothorn's Great Success,
TO BE LET ON ROYALTY.
 Address DE WITT PUBLISHING HOUSE,
 34 West 20th Street, New York.

GEO. W. KAUSER
Theatrical Typewriting
 ROOM 5, 1422 BROADWAY, NEW YORK.
 Highly Recommended by All Managers.

COOK'S TOURIST OFFICE
 Up-Town, 1225 BROADWAY, near 30th St.
 Steamship and Railway Tickets,
 Drafts, Cable Transfers, Letters of Credit,
 Foreign Money Exchanged.
 Down-Town, 261 BROADWAY, cor. of Warren St.

COLUMBUS THEATRE
ORANGE, N. J.
 Thanksgiving Day, Nov. 30, open. Only good com-
 panies need apply.
JOHN T. PLATT, Manager.

Thanksgiving and Christmas Days are Open
at the Claremont Opera House.
 Oct. 5, A Contented Woman, to capacity. Oct. 23, Jack
 and the Beanstalk to S. R. O. House is worth \$200.
 Some but first-class attractions wanted. Address
HARRY T. EATON, Mgr.

PRIVATE SECRETARY—energetic young man—desires
 position as such, or similar, to manager. Competent
 stenographer and typewriter. Best testimonials in ability,
 honesty and sobriety. W. P. HAN, 20 Deas St., Brooklyn 2.

COSTUMES, ETC.

WIGS

TOUPEES,

Grease Paints and Face Powders.
Satisfaction Guaranteed.

CHAS. L LIETZ

No. 39 West 28th St., New York.

MRS. L. SCHEUER

Just received

500 Handsome Evening Dresses

Professionals looking up bargains
Would do well to call here.

Large assortment of Imported Silk and Satin Dinner Gowns, Noble Summer Dresses, and all kinds of Tailor made Gowns. Large line of Gents' Custom made Full Dress Suits, Tuxedo Coats and Inverness Overcoats. Remember, hundreds of garments to select from.

924-926 SOUTH ST., PHILADELPHIA.

COSTUMER

A. FUEGER

ST. LOUIS, MO.

521 Walnut Street.

The Eaves Costume Co.,

63 E. 12th St., N. Y. City.

To make room for new stock we will sell our character and historical costumes, boots, tights, swords, etc., at half their value. Over 4,000 costumes in stock.

JOS. HEMBERGER

MERCHANT TAILOR

408 Sixth Avenue - - First Floor.

Latest Fall and Winter
Importations Now Ready.

Wig Maker

A. FUEGER

521 Walnut Street

ST. LOUIS, MO.

MME. A. T. CRANE

16 UNION SQUARE, E.

THEATRICAL COSTUMER

Historical; Modern; Burlesque Costumes for sale, hire, or made to order. Tights, Symmetricals in stock or made to suit the figure.

JOHN AZZIMONTI

From principal theatres of Europe, Paris and Theatre Scala of Milan. Manufacturer of

THEATRICAL AND CUSTOM SHOES

and fitting Boots in every style. Specialty in dancing shoes.

32 Union Square (17th St. and 4th Ave.), N. Y.

A. KOEHLER & CO.,

COSTUMERS.

34 Union Square, bet. 17th and 18th Sts.

Suits made to order for Plays. Costumes made to order.

Large stock of Historical Costumes.

MAURICE

HERRMANN

COSTUMER.

20 West Twenty-Seventh Street,

Near Broadway.

MISS R. COHEN

182 E. 70th Street.

Formerly 100 E. 60th Street.

BOUGHT.—Street & Evening Dresses—SOLD.
Mrs. Cohen's, 629 Sixth Ave. nr. 37th St.TYPEWRITING,
STENOGRAPHY,
TRANSLATIONS.49 West 20th St., Tel. 300 Mad. Sq.
71 Broadway, " 3180 Cortlandt.
1940 " " 2723 8th.
1922 " " Room 304.Actors and Managers can communicate directly with
American Dramatic Authors by addressing them at

AMERICAN DRAMATISTS CLUB

1440 Broadway, New York.

By sending particulars of their needs to the Secretary
(Charles Hayward), as above, general notice will be issued
to the members. Information also as to proprietary plays
already produced.

PLAYS

for amateur and professional
actors. Now 150-page catalogue
is now ready and will
be sent free on request.

JANUARY PUBLISHING CO., 300 Dearborn St., Chicago.

FINE, MADELO and LILIANE DE RIGNY,

H-died Parisian Trio.

Brilliant and artistic singing and dancing, direct from
the continent. Address 425 ANTHONY AVE., Chicago, Ill.

PROFESSIONAL CARDS.

SARAH
TRUAX

LEADING LADY.

Lycium Theatre Stock Co., Baltimore, Md.

In the scene with Armand's father, she was most excellent; in the scene with Armand in the fourth act she was still better, even if it is more brief, and in the last act, her physical debilities and her death scene were remarkably natural. Her death was entirely consumptive; her cough, impaired respiration, weakness, were all true to life. As among Canities Miss Truax employed intelligence in her study of the role, and while I cannot say that she led me to believe that it is one of her especial triumphs, she at least did that which actresses far and away more renowned than she have failed to do—she never deserted the womanly for the dramatically emotional.—*Baltimore American*, Oct. 2, 1898.

Blanche Seymour

BALDWIN-MELVILLE
STOCK COMPANY.

Grand Opera House, New Orleans, La.

Week of Oct. 1, SUSAN McCREERY in HELD BY
THE ENEMY.

R. OWEN MEECH,

TAMBURINI in HURLY BURLY.

Empire Stock Co. Buffalo, N. Y.

R. O. Meech as Sig. Tamburini scored the greatest hit of the evening.—*Buffalo Times*.
The honors of the evening fell to R. O. Meech, who, as Signor Tamburini, appeared at a better advantage than ever before. It was a comedy part and one that requires no small amount of ability, but that Mr. Meech's efforts were appreciated was proven by the applause he frequently received.—*Buffalo Courier*.
Permanent address,
at Johnson Park, Buffalo, N. Y.

Percy Plunkett

AT LIBERTY.

Finding the part of Squire Hurly in
The Dairy Farm entirely unsuited to
me I have resigned the same. At
liberty for Comedy parts only.

Address 275 West 134th St., New York City.

MARY VAN TROMP

LABADIE.)

As MARGUERITE with Mr. Hubert
Labadie's Company.

Edwin Gordon Lawrence

STARRING IN

"FOR HER SAKE."

Address as per route.

EVA DAVENPORT

COMEDIENNE,

231 W. 43d St., City.

Jennie Reiffarth

AT LIBERTY—CHARACTERS, GRAND DAN—S.

Address ENRON or Agents.

Arthur Forrest

Disengaged. Address 102 West 75th Street.

ELFIE FAY

IONA BROUGHAM, - A Day and a Night.
1899-1900. EN ROUTE.

LILLIAN DIX

Characters and Old Women.

AT LIBERTY. Mission office.

M. STRASSMAN, Attorney,

600 Broadway, corner 14th St., New York.

MURRY WOODS

Comedy, Character, Stage Management.

AT LIBERTY. 131 W. 40th Street.

Alice Roseland

Augustin

Daily.

Dixie Style, Hoyt's & Texas Steer, Season 1899-1900.

EDNA C. GRAY

AT LIBERTY. Experienced Cellist, Soprano-Soloist and Accompanist. Address 21 Worcester Square, Boston, Mass.

BERNIE DUPON ROBT

Carlton's Red Letter Day

Co., or 100 Lexington Ave., New York.

PROFESSIONAL CARDS.



HORACE W. RAULTON

Juveniles and Light Comedy.

DISENGAGED.

Address care this office.

MORTIMER SNOW

Leading Man—Standard Theatre, Philadelphia.

Week Oct. 30—D'ARTAGNAN in THREE MUSKETEERS.

CHAS. W. SWAIN

DE WOLF HOPPER OPERA CO.

LYRIC THEATRE, LONDON.

VALERIE BERGERE

Dearborn Stock Co., Chicago, Ill.

DRUSILLA IVES in THE DANCING GIRL, week Oct. 1.

RALPH STUART

Leading Man.

HENRY V. DONNELLY'S STOCK CO., Season 1899-1900.

Permanent Address, Murray Hill Theatre, New York.

ESTHER LYON

Leads. Grand Opera House Stock Company, New Orleans, La.

SEASON 1899-1900.

FRANK PETERS

DIRECTING TOUR OF

LORRAINE HOLLIS, Season 1899-1900.

Address Mirror.

DOROTHY MORTON

STARRING IN

A GREEK SLAVE.

ROBERT WAYNE

LEADING MAN.

Week Oct. 22.

JACK TEMPEST in AGAINST THE TIDE.

HOPKINS' THEATRE,
CHICAGO, ILL.

WILLIAM BURRESS.

THE GAY DEBUTANTE.

EN ROUTE.

LILLIAN LAWRENCE

LEADING WOMAN—CASTLE SQUARE THEATRE, BOSTON, MASS.

TOO MUCH JOHNSON.—The character of Mrs. Billings is unworthy of the talents of Miss Lawrence, but she gave an admirable impersonation, repeating the success of the earlier production.—*Boston Transcript*, Oct. 24, 1899.

JOHN J. FARRELL

FOREPAUGH'S THEATRE, 1899-1900, PHILADELPHIA, PA.

TOM EDSON in THE ELECTRICIAN.

Louise Beaudet

INVITES OFFERS FOR MUSICAL COMEDY OR COMIC OPERA.

Address Low's Exchange, 1123 Broadway, New York.

FRANK SHERIDAN

As the DETECTIVE in A YOUNG WIFE.

Address per route, or Mirror.

MANAGERS' DIRECTORY.

CONN.-BRISTOL.

Bristol Opera House
Only first-class attractions played. Seats 500. Stage will accommodate largest productions. For time address
WM. B. MICHAEL, Mgr.
Or. H. S. TAYLOR, New York representative.

CONN.-JEWETT CITY.

Finn Opera House
New Theatre in city of 5,000. Seating capacity 700; steam, electricity and gas. Play only three attractions per month. Write for open time. Strong attraction wanted for Thanksgiving night.
J. M. FINN, Mgr.

ILL.-CANTON.

New Opera House
Only theatre in Canton; pop. 12,000. Ground floor; seats 100. Large stage, 40 wide, 40 deep. Electricity, gas, steam. Good attractions wanted Oct. and later. Address
A. R. WATERMAN, Canton, Ill.
Thanksgiving and Christmas open.

ILL.-McLEANSBORO

Grand Opera House
Fair date Sept. 4, 7, 8, 9 open. Repertoire Co. with hand.
R. B. STELLER, Mgr.

IND.-MISHAWAKA.

Century Theatre
Only theatre in city of 6,500. Capacity 500. Play only three attractions per month. Write for open time.
D. A. SHAW, Mgr.

IND.-NAPPANEE.

Nappanee Auditorium
Construction completed about Dec. 1. Stage 2x30 feet; drop curtain 10x25; lighted by electricity and heated by hot air; capacity 500.
Want good, strong company, for opening week—three or six nights. Population 2,500; 9 miles East of Chicago on R. & O.
G. N. MURRAY, Mgr.

IND.-RICHMOND.

Gennett Theatre
NOW IN COURSE OF CONSTRUCTION,
and will be completed and ready for opening about Dec. 1, 1900. Only ground floor and first-class theatre in the city. Size of stage 36x60; 44 feet between galleries; 54 feet to girder. Seating capacity 1,200; population of city 28,000. Lighted by electricity, heated by steam.
We want a strictly first class attraction for the opening night. For open time write or wire
MURRAY & SWINER, Lessees and Mgrs.

KY.-ASHLAND.

The New Ashland
14,000 to draw from. Business was never so good; it has gone away beyond our most sanguine expectations, consequently we have not enough shows booked. Good one-night stands wire at once.
RYAN & MARTIN, Lessees.

ME.-BATH.

Columbia Theatre
All managers of first-class attractions coming to Maine will find it to their advantage to play Bath. None but the best need apply.
OLIVER HOBBS, Mgr.

MASS.-SHELburne FALLS.

Memorial Opera House
Entirely new, equipped with steam and electricity. Seats 600. Population, 2,500, with 1,500 to draw from by trolley road. Playing only first-class attractions. Two per month. Address
W. S. BELL, Mgr.

MICH.-LAURIUM.

New Laurium Opera House
Heart of copper country. Pop. 3,000 to draw from. Monthly pay roll, \$250,000. Good attractions wanted.
GEORGE SONROE, Mgr.

MISS.-M'COMB CITY.

New Opera House
Pop. 8,000. Seats 850. Good open time. Apply to
C. W. CRAB, Mgr.

N. Y.-CASTLETON-ON-HUDSON.

Phibbs' Opera House
New house, furniture and scenery. Seating capacity 500. Opening October. 2,500 pop.
W. S. BELL, Mgr.

O.-LEBANON.

Lebanon Opera House
Only theatre in Warren county, midway between Dayton and Cincinnati. Two railroads. Population to draw from, 25,000. Splendid show town for good attractions. Seating capacity, 1,000. Strong attractions wanted.
Good open time.
H. E. GUSTIN, Mgr.

PA.-KANE.

Lyceum Theatre
Managers of A No. 1 Companies should be careful and positive of getting into first-class houses where they book—as it means loss of money and is injurious to the reputation of the companies to do otherwise. Write for open time and references to
A. B. COHN, Mgr.

PA.-ROYERSFORD.

Royersford Opera House
Wanted, a few good attractions for October, November and December. One-night stand only (no burlesque).
CHAS. H. DETWILER, Mgr.

MANAGERS' DIRECTORY.

TEX.-HENRIETTA.

Carver Opera House
New house, furniture and scenery. Seating capacity 500. Easy jump from Ft. Worth or Gainesville. Now booking for 1899-1900.

TEX.-YOAKUM.

Yoakum Opera House
Seats 1,000. Pop. 8,000. Railroad town and centre. Opened Oct. 11. New management and no bookings. Good companies write or wire for dates. Best show town in South Texas.

WIS.-NEW LONDON.

Grand Opera House
Population 5,000. Ground floor. Capacity 1,000. Address
HICKY & LUTSEY, Props.

WIS.-OSHKOSH.

Grand Opera House
Population 8,000. The only theatre in the city. Ground floor. Capacity 1,200.
J. E. WILLIAMS, Manager.

CAN.-ST. JOHN, N. B.

Opera House
Pop. 50,000. Seats 1,300, holds 2,000. Stage 60x27. Open time for good attractions: Sept. 20 to 28, Oct. 5 to 10, Nov. 3 to 11, Dec. 4 to 30.
A. O. SKINNER, Mgr.

CANADA.-BARRIE, ONT.

Grand Opera House
Good open time in November, December, January, February, March, April and May. First-class attractions only. Population, 8,000. Seating capacity, 1,000. Handsomest and best equipped theatre in Canada. Good show town for good attractions. Wire or write.
KENNEDY & POWELL, Mgrs.

HOTELS, ETC.

N. Y.-NEW YORK CITY.

Hotel Orleans
264 W. 43d St. Rooms, single or en suite. Private baths. Superior cafe and attendance. Ladies' drawing room. "Cigarettes served with coffee."
ROSE & WYCHERLEY.

N. Y.-NEW YORK CITY.

151 East 21st St
(Gramercy Park).
Mrs. Worshley, formerly of Red Bank, N. J., has taken above house. Would be pleased to accommodate her professional friends and others preferring a home-like place to stop while in the city. Reasonable.

PROFESSIONAL CARDS.

HELEN GUEST
JUVENILE or INGENUE.
ENGAGED.
Address MINNOR.

Wilfrid North.
Mrs. Fisher's Company.

J. PALMER COLLINS
ENGAGED.
Address 381 W. 54th St., N. Y.

WILL J. IRVIN
Stage Director
Ingenué
With W. J. Fielding's Attractions.
Address MINNOR.

Miss FRANKLYN-LYNCH
Juvenile Leads.
NEILL STOCK CO., 1899-1900.
Address MINNOR.

ALICE IRVING
Nourmalisee in The Cherry Pickers.
SEASON 99-1900.

JOHN K. Henshaw and Ten Broeck
Just closed twenty-three weeks' engagement with THE MAN IN THE MOON.

C. BLANCHE RICE
INGENUE.
Pike Theatre Stock Co., Cincinnati.

ALFRED BRADLEY
Address 1440 Broadway.
BUSINESS MGR. NODJENKA.

IDA M. NELSON
Edwin Gordon Lawrence & Co. For Her Sale Co.

ALICE IRVING
Nourmalisee in The Cherry Pickers.
SEASON 99-1900.

JOHN K. Henshaw and Ten Broeck
Just closed twenty-three weeks' engagement with THE MAN IN THE MOON.

C. BLANCHE RICE
INGENUE.
Pike Theatre Stock Co., Cincinnati.

ALFRED BRADLEY
Address 1440 Broadway.
BUSINESS MGR. NODJENKA.

IDA M. NELSON
Edwin Gordon Lawrence & Co. For Her Sale Co.

ALICE IRVING
Nourmalisee in The Cherry Pickers.
SEASON 99-1900.

JOHN K. Henshaw and Ten Broeck
Just closed twenty-three weeks' engagement with THE MAN IN THE MOON.

C. BLANCHE RICE
INGENUE.
Pike Theatre Stock Co., Cincinnati.

ALFRED BRADLEY
Address 1440 Broadway.
BUSINESS MGR. NODJENKA.

IDA M. NELSON
Edwin Gordon Lawrence & Co. For Her Sale Co.

PROFESSIONAL CARDS.

Altorn, Little Mildred
Child's parts, dancing. Ad. Fitch's Gardens, Denver, Col.

"Amorita"
Danceuse. Address MINNOR.

Bingham, Ralph
Monologist. Agents or H. Bingham, Sta. R., Phila., Pa.

Brandt, Charles C.
Mr. Daniel Frohman's management 1899-1900.

Brandon, Ethel
Countess Nina, The Devil's Island. Season 1899-1900.

Bradley, Leonora
Specially engaged for the Castle Square, Boston.

Cameron, Rose
Leading Juveniles, Heavies. Aubrey Dr. Stock. En route

Carhart, James L.
Old Men roles. Address 16 Gramercy Park, N. Y.

Carew, James
Juvenile Lead. The Purple Lady. Season 1899-1900.

Cowell, Sydney
Mrs. Marks in A Young Wife. Address Actors' Society

Chamberlin, R. C.
Thatcher Stock Co., Milwaukee. Principal Comedian.

Clifford, Will
Re-engaged with the Lyceum Co. MINNOR.

Dallas, Mr. Mervyn
Address Lyceum Theatre, or MINNOR.

De Lacey, Victor
At Liberty. 75 Washington St., Dorchester, Mass.

Deane, Charlotte
Mary Barden in The Village Postmaster.

Dunlap, Adeline
Leading support. Lorraine Hollis Co. En route.

Ferguson, Ethel Brooke
Juvenile, Ingenue. Address MINNOR.

Forrest, Samuel M.
Stage Director Dearborn Theatre, Chicago.

Fowler, John C.
Heart of Maryland. Care MINNOR.

Gastrock, Philip A.
Characters and Juveniles, engaged. Address MINNOR.

Glenn, Ida
Queenie, When London Sleeps Co.

Goldie, Beatrice
At Liberty after Nov. 3. 250 W. 24th St.

Gonzalez, Mrs. Fannie
Betty Flanagan in A Patriot Spy. MINNOR.

Goudreault, Zeph
Leading Tenor. At Liberty. Address MINNOR.

Granville, Taylor
Address MINNOR.

Hanchett, Julia
Grand Dames and Characters. DRAMATIC MINNOR.

Hoyt, Ethelwyn
Mrs. Fitch's Co. Backy Sharp '99-1900.

Imhaus, Louis A.
Dramatist, Translator, Producer. MINNOR.

Johnson, Alice
At Liberty next season. 1502 Broadway, N. Y.

Klein, Charles
Empire Theatre, New York.

Little Bonnie Maud
Child Actress. Care J. Reinhardt, 224 4th Ave., N. Y.

Lack, Madeline
Playing Louise in The Village Postmaster.

Lee, Amy
Comedienne. Care MINNOR.

Lipman, A. S.
Disengaged. Address 70 West 26th St.

Lucas, Claudia
Ingenué and Juveniles. Address MINNOR.

Marcellus, Kitty
Prima Donna Soprano. Address Agents or MINNOR.

Millard, Laura
Pall Mall American and Colonial Ex., London, Eng.

Mercer, Dr. Thos. B.
Dentistry, Suite 401 Masonic Temple, Minneapolis, Minn.

ALICE IRVING
Nourmalisee in The Cherry Pickers.
SEASON 99-1900.

JOHN K. Henshaw and Ten Broeck
Just closed twenty-three weeks' engagement with THE MAN IN THE MOON.

C. BLANCHE RICE
INGENUE.
Pike Theatre Stock Co., Cincinnati.

ALFRED BRADLEY
Address 1440 Broadway.
BUSINESS MGR. NODJENKA.

IDA M. NELSON
Edwin Gordon Lawrence & Co. For Her Sale Co.

ALICE IRVING
Nourmalisee in The Cherry Pickers.
SEASON 99-1900.

JOHN K. Henshaw and Ten Broeck
Just closed twenty-three weeks' engagement with THE MAN IN THE MOON.

C. BLANCHE RICE
INGENUE.
Pike Theatre Stock Co., Cincinnati.

ALFRED BRADLEY
Address 1440 Broadway.
BUSINESS MGR. NODJENKA.

IDA M. NELSON
Edwin Gordon Lawrence & Co. For Her Sale Co.

ALICE IRVING
Nourmalisee in The Cherry Pickers.
SEASON 99-1900.

JOHN K. Henshaw and Ten Broeck
Just closed twenty-three weeks' engagement with THE MAN IN THE MOON.

C. BLANCHE RICE
INGENUE.
Pike Theatre Stock Co., Cincinnati.

ALFRED BRADLEY
Address 1440 Broadway.
BUSINESS MGR. NODJENKA.

IDA M. NELSON
Edwin Gordon Lawrence & Co. For Her Sale Co.

ALICE IRVING
Nourmalisee in The Cherry Pickers.
SEASON 99-1900.

JOHN K. Henshaw and Ten Broeck
Just closed twenty-three weeks' engagement with THE MAN IN THE MOON.

C. BLANCHE RICE
INGENUE.
Pike Theatre Stock Co., Cincinnati.

ALFRED BRADLEY
Address 1440 Broadway.
BUSINESS MGR. NODJENKA.

IDA M. NELSON
Edwin Gordon Lawrence & Co. For Her Sale Co.

ALICE IRVING
Nourmalisee in The Cherry Pickers.
SEASON 99-1900.

JOHN K. Henshaw and Ten Broeck
Just closed twenty-three weeks' engagement with THE MAN IN THE MOON.

C. BLANCHE RICE
INGENUE.
Pike Theatre Stock Co., Cincinnati.

ALFRED BRADLEY
Address 1440 Broadway.
BUSINESS MGR. NODJENKA.

IDA M. NELSON
Edwin Gordon Lawrence & Co. For Her Sale Co.

ALICE IRVING
Nourmalisee in The Cherry Pickers.
SEASON 99-1900.

JOHN K. Henshaw and Ten Broeck
Just closed twenty-three weeks' engagement with THE MAN IN THE MOON.

C. BLANCHE RICE
INGENUE.
Pike Theatre Stock Co., Cincinnati.

ALFRED BRADLEY
Address 1440 Broadway.
BUSINESS MGR. NODJENKA.

IDA M. NELSON
Edwin Gordon Lawrence & Co. For Her Sale Co.

ALICE IRVING
Nourmalisee in The Cherry Pickers.
SEASON 99-1900.

JOHN K. Henshaw and Ten Broeck
Just closed twenty-three weeks' engagement with THE MAN IN THE MOON.

C. BLANCHE RICE
INGENUE.
Pike Theatre Stock Co., Cincinnati.

ALFRED BRADLEY
Address 1440 Broadway.
BUSINESS MGR. NODJENKA.

IDA M. NELSON
Edwin Gordon Lawrence & Co. For Her Sale Co.

ALICE IRVING
Nourmalisee in The Cherry Pickers.
SEASON 99-1900.

JOHN K. Henshaw and Ten Broeck
Just closed twenty-three weeks' engagement with THE MAN IN THE MOON.

C. BLANCHE RICE
INGENUE.
Pike Theatre Stock Co., Cincinnati.

ALFRED BRADLEY
Address 1440 Broadway.
BUSINESS MGR. NODJENKA.

IDA M. NELSON
Edwin Gordon Lawrence & Co. For Her Sale Co.

ALICE IRVING
Nourmalisee in The Cherry Pickers.
SEASON 99-1900.

JOHN K. Henshaw and Ten Broeck
Just closed twenty-three weeks' engagement with THE MAN IN THE MOON.

C. BLANCHE RICE
INGENUE.
Pike Theatre Stock Co., Cincinnati.

ALFRED BRADLEY
Address 1440 Broadway.
BUSINESS MGR. NODJENKA.

IDA M. NELSON
Edwin Gordon Lawrence & Co. For Her Sale Co.

ALICE IRVING
Nourmalisee in The Cherry Pickers.
SEASON 99-1900.

JOHN K. Henshaw and Ten Broeck
Just closed twenty-three weeks' engagement with THE MAN IN THE MOON.

C. BLANCHE RICE
INGENUE.
Pike Theatre Stock Co., Cincinnati.

ALFRED BRADLEY
Address 1440 Broadway.
BUSINESS MGR. NODJENKA.

IDA M. NELSON
Edwin Gordon Lawrence & Co. For Her Sale Co.

ALICE IRVING
Nourmalisee in The Cherry Pickers.
SEASON 99-1900.

JOHN K. Henshaw and Ten Broeck
Just closed twenty-three weeks' engagement with THE MAN IN THE MOON.

C. BLANCHE RICE
INGENUE.
Pike Theatre Stock Co., Cincinnati.

ALFRED BRADLEY
Address 1440 Broadway.
BUSINESS MGR. NODJENKA.

IDA M. NELSON
Edwin Gordon Lawrence & Co. For Her Sale Co.

ALICE IRVING
Nourmalisee in The Cherry Pickers.
SEASON 99-1900.

JOHN K. Henshaw and Ten Broeck
Just closed twenty-three weeks' engagement with THE MAN IN THE MOON.

C. BLANCHE RICE
INGENUE.
Pike Theatre Stock Co., Cincinnati.

ALFRED BRADLEY
Address 1440 Broadway.
BUSINESS MGR. NODJENKA.

IDA M. NELSON
Edwin Gordon Lawrence & Co. For Her Sale Co.

ALICE IRVING
Nourmalisee in The Cherry Pickers.
SEASON 99-1900.

JOHN K. Henshaw and Ten Broeck
Just closed twenty-three weeks' engagement with THE MAN IN THE MOON.

C. BLANCHE RICE
INGENUE.
Pike Theatre Stock Co., Cincinnati.

ALFRED BRADLEY
Address 1440 Broadway.
BUSINESS MGR. NODJENKA.

IDA M. NELSON
Edwin Gordon Lawrence & Co. For Her Sale Co.

ALICE IRVING
Nourmalisee in The Cherry Pickers.
SEASON 99-1900.

JOHN K. Henshaw and Ten Broeck
Just closed twenty-three weeks' engagement with THE MAN IN THE MOON.

C. BLANCHE RICE
INGENUE.
Pike Theatre Stock Co., Cincinnati.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

Walter D. Greene

Leading Heavy Roles, Woodward Stock Co., Kansas City, Mo.
Week Oct. 15.—*COMTE DE VARVILLE* in *CAMILLE*.

Emerin Campbell

INGENUE.

Mr. Carl Haswin's *A LION'S HEART CO.*Address *MIRROR*.**Beatrice Norman**

LEADING.

Yon Yonson Company.

Address *THALL & KENNEDY*, Room 4, Broadway Theatre Building, New York City.**May Wilkes**

Leading Emotional Role in

THE GUILTY MOTHER.Address *MIRROR*.**Harry Burkhardt**

JUVENILE LEADS.

HOPKINS' STOCK CO.

CHICAGO, ILL.

FANNY McINTYRE**AT LIBERTY.**

Agents, or 8 Bulfinch Place, Boston

AIDA BLAIR**THE GREAT RUBY CO.**

Permanent address 225 W. 45th St., New York, or en route.

KENDAL WESTON**STOCK LEADING MAN.**

ENGAGEMENTS SOLICITED.

Address *DRAMATIC MIRROR*.**Barney Gilmore**

STARRING.

KIDNAPPED IN NEW YORK.

Season 1899-1900.

MAURICE FREEMAN,

LEADING MAN.

Imperial Theatre,

St. Louis, Mo.

ISABEL PITT LEWIS

LEADING WOMAN.

Re-engaged season 1899-1900.

Bennett and Moulton Co. (A).

Hannah May Ingham

Re-engaged as Leading Woman Henry V. Donnelly Stock Co

Season of 1899-1900.

Address care *MIRROR*.**WILLIS GRANGER**

Leading Man, Woodward Company.

KANSAS CITY, MO.

CARLETON MACY

LEADING BUSINESS.

GRAND OPERA HOUSE, INDIANAPOLIS, IND.

ALL
4
YOU**CHAS. A. LODER**

DETROIT ADDED TO THE LIST OF HITS.

"Chas. A. Loder has come back to Vaudeville and Vaudeville welcomes the good German comedian with warmth and renewed smiles. He has a fine budget of new stuff and is all the more welcome."—*Detroit Tribune*, Oct. 11, 1899.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

LOUISE HEPNER

Permanent address, Rooms 14 and 15, Broadway Theatre Building, New York

EMMA ITALIA

SOUBRETTE AND INGENUES.

BENNETT AND MOULTON CO., SEASON 1899-1900.

Address care *MIRROR*.**ELEANOR ROBSON**Engaged for *BONITA*,In Augustus Thomas' New Play, *ARIZONA*, Season 1899-1900.**EDWIN HOLT**COL. BONHAM in *ARIZONA*.

Season 1899-1900.

WILLIAM

BONELLI**Victory Bateman****AT LIBERTY.**

103 WEST 38TH STREET.

LISLE LEIGH

LEADING WOMAN.

AT LIBERTY SEASON 1899-1900.

Address care *MIRROR*.**ADELINE MANN**MRS. SMITH in *WHY SMITH LEFT HOME*,

AND

CISSY in *WHAT HAPPENED TO JONES*.Address *MIRROR*.**MR. SYDNEY TOLER**

LEADING MAN.

Re-engaged with Corse Payton, Season 1899-1900.

FRANK STOCKTON in *ARISTOCRACY*, *ROMEO* in *ROMEO AND JULIET*, *JULIAN BEAUCLEIR* in *DIPLOMACY*.**DONALD BRUCE WALLACE**

FIN DE SIECLE YOUNG MEN.

Communications, care *THE MIRROR*.**HOWARD HALL**

Season 1899-1900 starring in the romantic play,

A SOLDIER OF THE EMPIRE

Direction SPECK, WALL & FIELDING, 1338 Broadway, New York, N. Y.

MABEL AMBER

DISENGAGED.

Permanent address, 33 West 63d St., New York.

Broadway Theatre Building,
41st St. and Broadway, N. Y.**HEPNER**97 Washington Street,
Chicago.

Leads the world in

TOUPEES.

WIGSGrease Paints
and Powders.**CHARLES MEYER**

...WIG MAKER...

And Manufacturer of and Dealer in the Finest Grease Paints, Powders,
Rouges, Creams, Etc.

119 FOURTH AVE., NEW YORK CITY.

GEORGE MONROEStarring in *Mrs. B. O'Shaughnessy*

(WASH LADY).


No. 1 big Eastern Co. FRANK E. BAKER, Manager.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

MARK SULLIVAN
Starring in A GIRL WANTED.
Season 1899-1900. Address MIRROR.

The only Swedish Singing Comedian

ARTHUR DONALDSON
AS
YON YONSON.
Address THALL & KENNEDY, Room 4, Broadway Theatre Building, N. Y. City.

 *Beresford Webb*
DISENGAGED FOR NEXT SEASON.

JUVENILE LEADS
Experienced Business Manager and Qualified Accountant. Articled for five years to Harding, Whitney & Co., Public Accountants, London, England. Address MIRROR.

FLORA STANIFORD
LEADING WOMAN (Versatile).
Address MIRROR or Agents.

KATHERINE ROBER
In Great Productions of New York Successes.
En tour.

WM. SELLERY
Character Singing Comedian.
DISENGAGED. Address MIRROR.

 **EMILY WAKEMAN**
With MR. SOL SMITH RUSSELL.
"The rich widow was capably enacted by Emily Wakeman."—*Brooklyn Standard-Union*.
"Miss Emily Wakeman was a most effective widow of sentiment and cash."—*Florida Commercial*.

OLD MEN and CHARACTERS. STAGE DIRECTOR.

Lee Sterrett
Address MIRROR.

Margaret May
AT LIBERTY.
Edward M. Wade
IMPERIAL STOCK CO., ST. LOUIS, MO. Address MIRROR.

ANNA E. DAVIS AND **FREDERIC HERZOG**
LEADING BUSINESS. FEATURED.
Permanent address, No. 1 East 192d St., New York.

WILLIAM HUMPHREY
Engaged by MISS JULIA ARTHUR for NAPOLEON. Season 1899-1900.
In her forthcoming production **MORE-THAN-QUEEN.**
Address Players Club.

Jane Kennark—Chas. E. Lothian
LEADING WOMAN. LIGHT COMEDY and JUVENILES.
Woodward Stock Company, Kansas City, Mo.

ELIZABETH YIGOUREUX
Specially engaged to create the leading role. FRANCES WHARTON, in **A PATRIOT SPY** by MISS LAVINIA H. DEMPSEY, Queen of the Holland Dames.

A. H. Stuart Jessie Bonstelle
UNDER THE MANAGEMENT OF JACOB LITT. Season 1899-1900. ESPECIALLY ENGAGED. SOUTHERN THEATRE, Columbus, Ohio.

AT LIBERTY OCTOBER 14, Having re-signed from "Stranger in a Strange Land" Co.
JANE CORCORAN
For three seasons leading in same role in Tennessee's Parader. Address 300 Seventh Avenue, New York City.

ELOCUTION, ACTING, ETC. | ELOCUTION, ACTING, ETC.

1884 —THE— 1899
AMERICAN ACADEMY OF THE DRAMATIC ARTS
—AND—
Empire Theatre Dramatic School.
FRANKLIN H. SARGENT, President.
For 15 years a practical training school for the stage in connection with Mr. Charles Frohman's New York Theatres and Traveling Companies. Open all the year. Special Evening Class opens Nov. 13.
Apply to E. P. STEPHENSON, Carnegie Hall, N. Y.

STANHOPE---WHEATCROFT
Dramatic School.
HOLLAND BUILDING, 1440 BROADWAY, COR. 40TH ST., N. Y. CITY.
ADELINE STANHOPE WHEATCROFT - DIRECTOR
Complete course six months, practical, thorough and highly endorsed. Students always admitted to any section of the regular course. Private lessons all the year. Student Matinees. Endorsed by leading managers.
PROSPECTUS MAILED ON APPLICATION.

THE NATIONAL DRAMATIC CONSERVATORY
The Conservatory is the only institution in America where the system of training is based on the principles taught at the Conservatoire in Paris.
F. F. MACKAY, Director,
assisted by an able corps of teachers. A practical training school for the Stage. Courses of reading, recitation, oratory, physical training, dancing, fencing and literature. Private and class instruction. Two years' course. Fall classes begin October 4 and November 1. Send for prospectus.
23 West 44th Street, near 5th Avenue, New York.

—THE—
HART CONWAY
SCHOOL OF ACTING,
Affiliated with
THE CHICAGO MUSICAL COLLEGE
Increased Advantages.
Address WM. K. ZIEGFELD, 202 Michigan Blvd., Chicago, Ill.

ROSE EYTINGE
24 and 26 West 22d Street, till further notice.
INSTRUCTION IN ACTING. Pupils Prepared for the STAGE, PULPIT, PLATFORM, OR PARLOR.

HENRY LUDLAM
School of Dramatic Art,
118 SOUTH 13TH STREET, PHILADELPHIA, PA.
Companies supplied with competent pupils.

ROSA RAND
Dramatic Studio, 914 Carnegie Hall
Students prepared for the Stage, Platform and Social Circle. Particular attention paid to coaching amateurs. Professionals rehearsed.

MR. PARSON PRICE Voice Culture.
Speaking and Singing. Teacher of JULIA MARLOWE, MAUDE ADAMS, IDA CONQUEST, MARIE CAMELL, JANET WALDORF, DREW DONALDSON. Send for circular. 8 E. 17th St., New York.

CONSTANTINE STAGE DANCING.
9:25 W. 40th St. N.Y.
Lectures at moderate terms. Engagements secured. Ball-rooms. Private lessons.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

Burr McIntosh
With H. C. GOODWIN the coming season.
Address MIRROR.

Estbach The Peerless Magician.
Assisted by MRS. AN-BACH. En tour.
OPEN DATES. Address DRAMATIC YIRI OR.

Erroll Dunbar
Third Season as Mephisto.
MORRISON'S FAUST CO. (EASTERN).

FRANCESCA DI MARIA
With Dearborn-Kindler Stock Co, Cambridge, Md.
Arthur Vaughan Johnson
BARIOTON. JUVENILE LEADS, AND OLD MEN. Address MIRROR.

ESTHER C. MOORE
NEFFERT STOCK CO., LOUISVILLE, KY.
Season 1899-1900.
"Miss Moore was most effective in the quietly and appealingly sympathetic manner in which she presented the part of Mercedes."

WILLIAM WOLFF
General Director.
Grand Opera House, San Francisco, until May 1, 1900.

Harry M. Blake
LEADING.
Kelesey-Shannon Co. Engaged.

THERE IS ONLY ONE
SADIE CONNOLLY
SINGING, CHARACTER, INDIE COMEDienne.
Signed with W. T. Kough, THE QUEEN OF CHINATOWN.
Address Westchester, N. Y., or MIRROR.

Louis E. Fridenberg
SIN ANDREWS in MY SON BEN.
Address 125 W. 45th St.

A Roaring, Screaming Success.

HAYES AND LYTTON

AND SUPERB SUPPORTING COMPANY IN

A WISE GUY

A Three Act Farce Comedy, NOT a Vaudeville Show.

Breaking Records.

Peals of Laughter

Turning Hundreds Away.

Packed to the Doors.

From Start to Finish.

Never Such a Hit Recorded.

A PHENOMENAL RECORD FOR AN ESTABLISHED SHOW, LET ALONE A NEW ONE.

Two Tremendous Weeks in Brooklyn. Read HONEST Receipts.

GRAND OPERA HOUSE, WEEK OCT. 2, \$5,066.20.

GAYETY THEATRE, WEEK OCT. 9, \$5,536.65.

Read what Manager Parker of Grand Opera House, says:

"The new show known as A Wise Guy, headed by Hayes and Lytton, is proving very successful, and I heartily endorse the entertainment from a financial standpoint. The show is a laugh maker sure, and please all classes, the specialties introduced being of the best class. The money results with me were more than satisfactory, and I have no hesitation in advising managers to play the attraction."

Very respectfully,

LEW PARKER.

New York World, Oct. 2—"The company was busy every minute, and the audience had to cut their laughs to keep up with the show."

Read what Manager Wilson of the Gayety Theatre, Williamsburg, says:

"Hayes and Lytton, in the three act farce comedy, entitled A Wise Guy, more than made good, both from a financial and artistic standpoint. From rise to fall of curtain 'there is nothing but laughs.' The wise managers will do well if they secure this attraction."

BEN RIT WILSON.

Read What the Baltimore Papers Say:

Baltimore American, Oct. 17, '10—"Both afternoon and evening performances packed with appreciative audiences. The entire production is a laugh producer, and many new hits are forthcoming. Throughout the lines, numerous side issues and special features completely hold the attention throughout, with nothing more to be desired. The company managed to keep things in a lively dancing style that forms a sort of a continuous laugh article."

Baltimore World, Oct. 17, '10—"Inexpensibly funny and causes laughter from start to finish. Made lively by singing, dancing and glints of genuine comedy, both in lines and situations. The company are capable and interpret their roles with an animation that is catchy."

We Have a Clean, Wholesome Farce Comedy, Without One Offensive Action or Word.

Gone is an arduous profession, and one in which the laughs are few. When helped on by loyal friends the struggle becomes lighter. BUT, when touched by vindictive-suggests, the struggle becomes harder and the victory greater.

Baltimore Sun, Oct. 17, '10—"The fun is fast and furious, and the three acts pass amid a roar of laughter."

Baltimore Morning Herald, Oct. 7—"Mr Hayes makes a character study of the part which is decidedly different from other impersonations familiar to the stage. Although belonging to the rougher element of society, the character Spike Hennessy is not overdrawn by the actor, and there is nothing objectionable in the slang and at times the boisterousness of the piano mover. The specialties introduced fit very nicely into the play. Two large audiences witnessed the piece yesterday, and the many funny incidents, together with bright music and popular songs, make A Wise Guy a popular entertainment."

I guarantee this show to be clean and worthy of any audience, and the biggest hit of any farce comedy on the road.

RICHARD HYDE, Manager.

We have Christmas and New Year's Weeks Open for Choice Time.
Address as per Route, **HYDE'S COMEDIANS.**

BARTLETT and MAY

IN A CONVULSIVE

CARNIVAL OF UPROARIOUS SURPRISES

A WOMAN IN THE CASE

What the public *ought* to have in the way of entertainment we leave for others to provide; what the public *wants* we have in

"A WOMAN IN THE CASE."

A clean, funny comedy, clever comedians, pretty girls, mechanical novelties, tuneful music, and pleasing specialties.



THE FINEST OF PAPER AND PLENTY OF IT.

Tour extends from Kansas City to Boston. Week and three-night stand managers send open time. Can also use a few of the best one-night stands. ED. E. MEREDITH, Mgr.

Address all communications BARTLETT and MAY, Station "D," Chicago, Ill.